November 2, 1961 · Every Thursday 1s 3d

AMATEUR CINE WORLD

Photograph on Ilford film

KODACHROME II under the microscope

EDITING the professional way

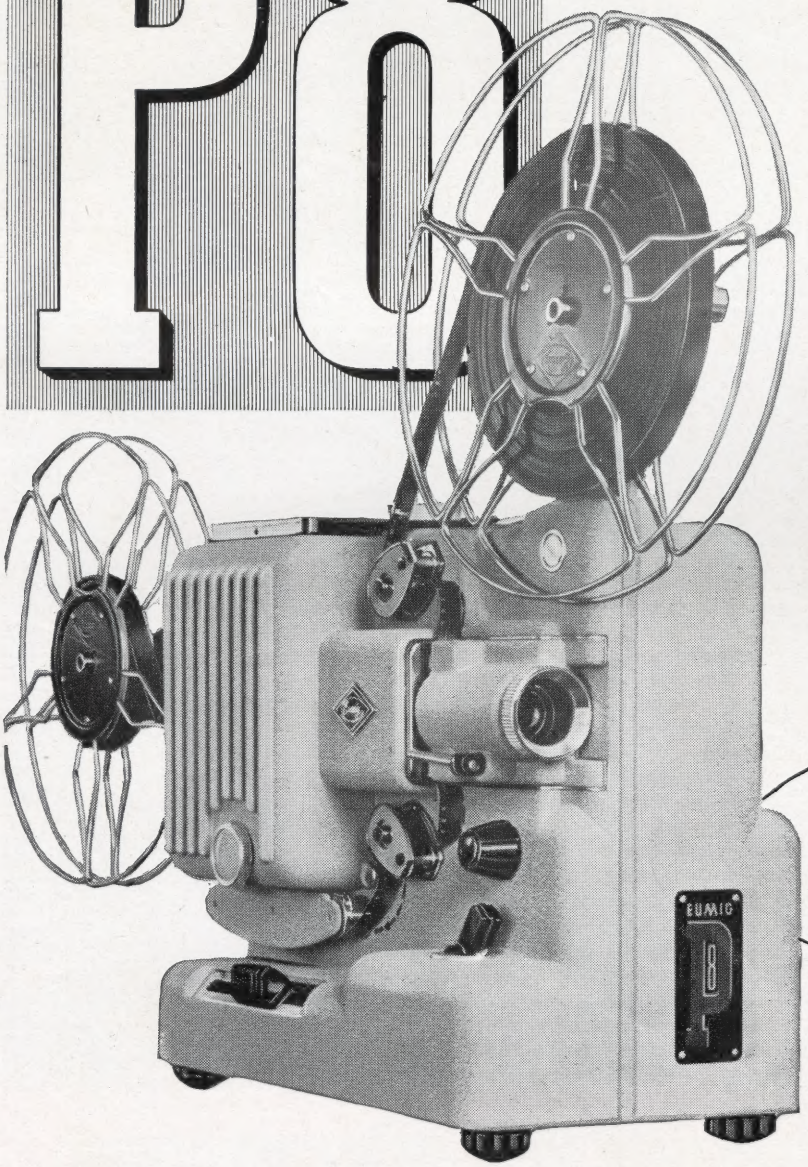
A FOUNTAIN PUBLICATION

eumig

P8

for the finest cine value in the World !

The results on the screen are what really count with an 8mm. cine projector and here the classic P8 wins hands down. Tested and proved by countless thousands of delighted owners all over the world, the P8 has achieved a remarkable reputation for reliability, smooth and silent operation and outstanding screen brilliance. Ask your dealer to let you see one running and judge for yourself. You'll wonder how EUMIG can produce such quality for such a low price.



- Low voltage, high intensity illumination; optical framing; variable speeds, easy threading, geared rewind.

- Supplied complete with lamp, one 400ft. reel and full instructions:

£30·15·0

Sole Distributors in U.K.

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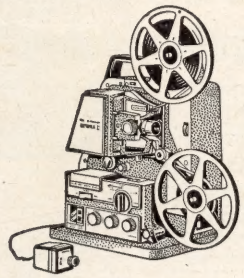
OF HENDON LTD

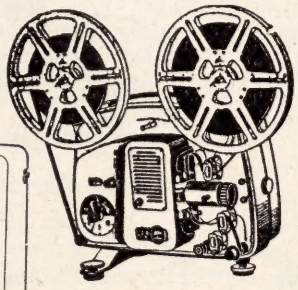
One of these will show them!

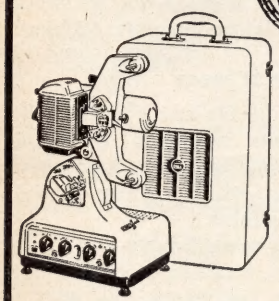
Wallace Heaton stock each of the 23 8mm. projectors listed here—the largest choice in the country.

EACH ONE is, in our experience, well-made, reliable and good value-for-money.



EACH ONE will demonstrate, to you and your audiences, your judgement in choosing good equipment.





EACH ONE, at its standard price, gives you the extra value of Wallace Heaton SERVICE.

KODAK BROWNIE. Plastic construction; automatic threading, f/1·6 lens. **£19.10.0** or deposit £4.0.0 and 12 monthly instalments of **£1.9.2.**

BROWNIE EIGHT-58. 8v. 50w. lamp, f/1·6 Ektanon lens, easy threading, no lubrication needed, positive framing. Built into carrying case. With 200ft. reel, **£25** or deposit **£5** and 12 monthly instalments of **£1.16.8.**

SPECTO ROYAL. 150w. Truflector lamp, f/1·4 20mm. Lentor lens, 400ft. spool capacity, swing-out gate, cushioned claw movement. In carrying case, with lamp and 200ft. spool, **£28.9.6** or deposit **£6.9.6** and 12 monthly instalments of **£2.**

SPECTO GREYLINE. With the features of the Royal, plus a Steinheil Vario-Quinon lens with focal lengths from 15 to 25mm., and a 2-position lamp switch for longer lamp life. Weighs 12lbs., **£33** or deposit **£7** and 12 monthly instalments of **£2.10.11.**

EUMIG P8. With Eupronar 20mm. f/1·4 lens, 12v. 100w. lamp, adjustable. Geared rewind, wide opening gate, room-lamp connection, 400ft. spool arms. **£30.15.0.** or deposit **£6.5.0.** and 12 monthly instalments of **£2.4.7.**

BELL & HOWELL MOVIEMASTER. 21·5v. 100w. Truflector lamp, f/1·5 Filmovara variable-focus lens zooming from 15 to 20mm. Power rewind, easy threading, wide-opening gate, 400ft. spool arms, die-cast carrying case. **£36** or deposit **£8** and 12 monthly instalments of **£2.10.11.**

OREGON-8. 15-25mm. Zoom lens, still picture and reverse controls, power rewind, variable speed film run,. Solidly built and silent in operation. **£37.10.0** or deposit **£7.10.0** and 12 monthly instalments of **£2.14.6.**

EUMIG P8 AUTOMATIC. Automatic threading, Eupro Zoom variable focus lens; forward, reverse and single-frame projection, safety shutter. 12v. 100w. pre-focused lamp, power rewind. **£39.10.0** or deposit **£8.10.0** and 12 monthly instalments of **£2.16.4.**

BAUER T10L. 100w. compact-source lamp and 16mm. f/1·4 lens; 400ft. spool arms, synchronous silent motor with power rewind. Precision mechanism gives rock-steady picture. **£39.17.6** or deposit **£8.17.6** and 12 monthly instalments of **£2.16.4.**

EUMIG P8 PHONOMATIC. With all the features of the P8 Automatic above and in addition a sound coupler which allows synchronisation with a tape-recorder for projection with sound at 3¾ i.p.s. tape speed. **£46.15.0** or deposit **£9.15.0** and 12 monthly instalments of **£3.7.3.**

NORIS SYNCHRONER 100. With 20mm. Plankar lens, special 12v. 100w. lamp, picture stop control and power rewind. Built-in cable release which marks the film for editing; tape-recorder synchroniser built in for projection with sound. **£48.6.0** or deposit **£10.6.0** and 12 monthly instalments of **£3.9.1.**

REVERE 718. 21·5v. 100w. mirror lamp, f/1·6 lens, 400ft. capacity spool arms. Wide-opening film gate, lamp-house cover easily removed. Reverse and still projection with single control. **£48.15.0** or deposit **£9.15.0** and 12 monthly instalments of **£3.14.6.**

BOLEX 18.5. Normal running speed of 18 f.p.s. with additional speed of 5 f.p.s. for slow motion, editing, film saving, etc. Safety shutter protects film and prevents flicker at the slow speed, and speed change is instantaneous. 8v. 50w. lamp, f/1·3 lens with focal length of 15, 20 or 25mm. to choice. Forward and reverse run, power rewind, 400ft. spool arms. Bolex Sonoriser (extra) for tape recorder synchronisation. **£57.10.0** or deposit **£11.10.0** and 12 monthly instalments of **£4.3.7.**

MOVILUX 8A. Zeiss Sonnar f/1·3 20mm. lens, 8v 50w. lamp. Large focusing and framing controls, no lubrication needed. Quiet uniform-speed induction motor. Sound coupler (extra) for tape-recorder synchronisation. Overall size only 7 by 10 ins. **£59.2.0** or deposit **£12.2.0** and 12 monthly instalments of **£4.5.5.**

LUMINA I. Foolproof threading, Truflector lamp, f/1·2 Proval lens with fine focusing control. Reverse and single-frame projection, power rewind. 400ft. spool capacity, gives 30 mins. film run. Speeds 14 to 24 f.p.s. **£59.18.6** or deposit **£12.18.6** and 12 monthly instalments of **£4.5.5.**

WOLLENSAK 818. Similar to the Revere 718 above, with an additional automatic film threading device. With f/1·5 18·5mm. lens. **£55.15.0** or deposit **£11.15.0** and 12 monthly instalments of **£4.**

MOVILUX 8R. New model with f/1·3 Sonnar lens, 8v. 50w. lamp. Forward and reverse projection, power rewind, full or half lamp brightness. 400ft. spool capacity, pilot light, very quiet running. Provision for fitting sound coupler (extra). **£67** or deposit **£14** and 18 monthly instalments of **£3.6.10.**

BAUER T10R. New model with 150w. lamp, f/1·3 15mm. lens, synchronous motor; socket for sound coupler (extra) for use with tape recorder. Pilot lamp, 400ft. capacity spool arms, power rewind. **£65** or deposit **£13** and 18 monthly instalments of **£3.5.7.**

MOVILUX 8B. Small, quiet and efficient, with running speeds of 16, 18 and 24 f.p.s. Sonnar f/1·3 20mm. lens, 8v. 50w. lamp. Easy threading with wide-opening gate, power and hand rewind, quiet and smooth induction-type motor. With case, **£65.4.0** or deposit **£13.4.0** and 12 monthly instalments of **£3.5.7.**

SPECTO DUAL. With all parts necessary for the showing of 8 or 16mm. film. Change-over in a few moments. 500w. lamp; with 1½ or 2 in. lens for 16mm., and 1 in. lens for 8mm. projection. **£71** or deposit **£15** and 18 monthly instalments of **£3.10.8.**

CIRSE-SOUND. 8mm. sound projector to add magnetic-stripe sound track to your 8mm. film and to project it. 2 input sockets and mixer control; superimposition possible. 16 or 24 f.p.s., 8v. 50w. lamp, 20mm. f/1·5 lens, power rewind, 400ft. spool capacity. In carrying case complete with loudspeaker and microphone. **£169.10.0** or deposit **£34.10.0** and 24 monthly instalments of **£6.12.9.**

LUMINA II. Really automatic threading; film end is pushed into slot and is threaded straight through to take-up spool. Remote control operated by turning the control head over in the hand giving on, off, still or reverse. Quik Splice built-in and detachable; fast power rewind, room lamp socket, f/1·2 Proval lens, Truflector lamp. **£89.19.9** or deposit **£14.19.9** and 12 monthly instalments of **£4.14.7.**

KODAK SOUND 8. For recording and playing back sound on magnetic stripe. High impedance microphone and gramophone input for speech with background music. Erase control, instantaneous braking, special magnetic head. 100w. mirror-condenser lamp, f/1·6 Ektanon lens, power rewind 400ft. spool capacity. **£168** or deposit **£34** and 24 monthly instalments of **£6.11.10.**

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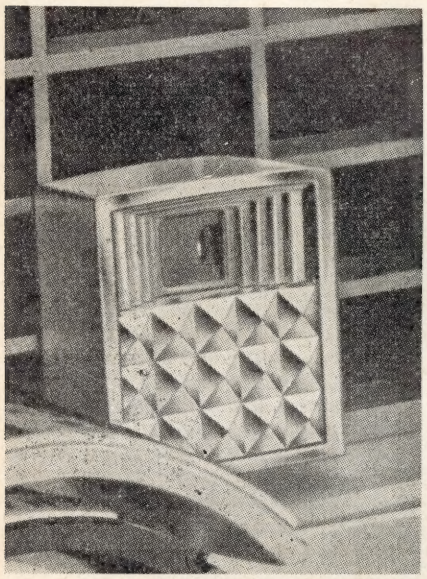
AMATEUR CINE WORLD

FRONT PAGE NEWS

Now, Two Electric Eyes!

American Bell & Howell Director Zoomatic 8mm. cameras are now fitted with two electric eyes. The reason? To solve the old problem inherent in most automatic cameras of underexposure when shooting back lit subjects. The second electric eye detects the extra brightness of direct light rays and modifies the lens setting accordingly to give the shadow areas correct exposure.

With the Dual Electric Eye, there is no longer any need to make manual adjustments to the lens aperture when shooting against the light — a big step forward in making automatic cameras accurate under all light conditions.



The extra electric eye is mounted in front of the protective grille over the main photo cell.

Kopil Extend Range

A new model now joins the Japanese-made Kopil-1A 8mm. cine camera.

The Kopil 11-ZE features an f/1·8 10-30mm. zoom lens with reflex viewing and fully automatic electric-eye exposure control over a film speed range of 10-40 ASA. A red needle signal automatically indicates when light is inadequate for filming. Operation is at 16 f.p.s. only but provision is made for single frame exposures. Manual exposure control can be used for special effects. Other features include a built-in U.V. filter and an adjustable eye-piece.

Eastman Kodak Developments

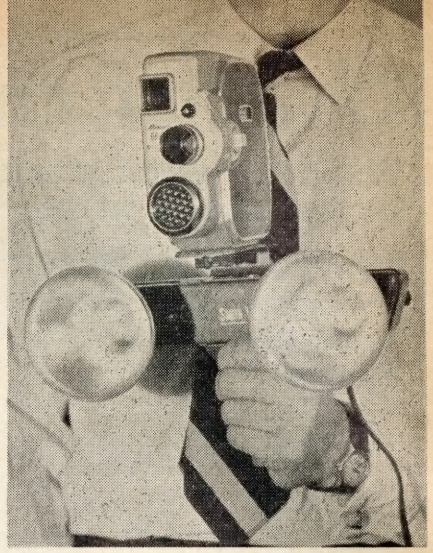
Three new products are to be put on the American market by Eastman Kodak, Rochester:

(*a*) Kodak Zoom 8 Automatic Camera with f/1·6 variable focus lens which is zoomed by rotating the lens barrel. A bright optical finder zooms with the lens over the entire range from wide-angle to telephoto. Automatic exposure control by electric-eye covers film speeds from ASA 10-40.

(*b*) Kodak Hi-Mat 8 cine projector, model A 35, featuring an f/1·0 projection lens, self-threading mechanism, low-voltage projection lamp with brightness control switch — normal and bright positions. The machine is self-contained in a wooden carrying case and sells at less than 170 dollars. It is also available fitted with an f/1·5 zoom lens at about 165 dollars.

(*c*) Kodak Reflex Special Camera, a 16mm. professional reflex model with synchronous motor drive, competitive with the Arriflex and Mitchell. Price complete with 25mm. f/1·4 lens and 400ft. magazine — 1,895 dollars.

Kodak have also developed a projection screen surface which allows a projected image to be seen from only one viewpoint. This is accomplished by means of optical impressions in the metal of the screen surface. Several images can be thrown simultaneously on to the one screen and each member of the audience will only be able to see one image according to his position in relation to the screen.



Smith Victor 20L

Smith-Victor Bar-lights

Two new bar-lights by Smith-Victor have been announced by the distributors Neville Brown and Co. Ltd.

Designed to be used with the American 300 watt DXF reflector lamps, they are supplied in handy carry-packs. Two-lamp (L20) and four-lamp (L50) versions are available.

Model L20 will sell at £3 16s. 2d. and model L50 at £6 8s. 9d., including lamps. Spare lamps cost 14s. 6d. each.

New Da-Lite Screens

The range of Da-Lite "Flyer" projection screens marketed by Rank Precision Industries Ltd. is now available with matt-white surfaces as well as beaded surfaces.

Three sizes are offered:—

40in. × 30in., retailing at £4 19s. 6d.;

40in. × 40in., adjustable to 40in. × 30in., at £5 19s. 6d.;

50in. × 50in., adjustable to 50in. × 37in., at £7 19s. 6d.

Sound Show

Gordon Cameras Limited, 45, Kensington High Street, London, W.8, will by giving demonstrations of 8mm. Sound Projectors during the week 6th to 11th November.

The Agfa Sonector-8 and Kodak Sound-8 Projector will be shown alongside the well known Cirsesound. Technicolor striped prints will be projected. Demonstrations for Cine Clubs can be arranged after business hours.

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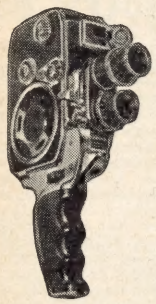
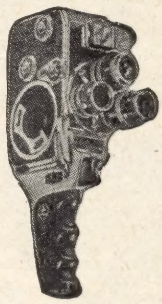


THE NEW BOLEX POCKET CAMERA

With Improved Lightmeter and Backwind



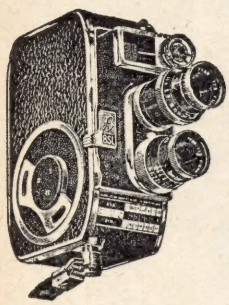
Similarly built to the previous world-famous B8L and D8L cameras, these new models incorporate many new features, making them the most versatile pocket cameras on the market.

They retain the famous "behind the lens" photo cell meter which measures the exact amount of light reaching the film, but the electric cell is smaller and more sensitive, giving even greater exposure accuracy than in the previous models. An adjustable built-in calculator dial, giving the galvanometer guide number is now fitted to the door of the camera. This shows at a glance the setting required for all three lenses: wide angle, standard and telephoto. No further adjustments are necessary for filters and hoods. A gear operated backwind with audible indication of frames wound back is fitted. This feature used in conjunction with the shutter fade produces a nice transition from one scene to another. New type optical viewfinder incorporates 5·5- 12½- 25- and 36-mm. focal lengths.

B8L with f/1·9 YVAR fixed focus lens	£76 6 7
B8L with f/1·8 YVAR focusing lens	£87 10 6
D8L with f/1·8 YVAR focusing lens	£95 9 8
D8L with f/1·5 Switar focusing lens	£112 11 6

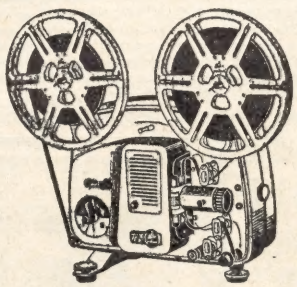
Beautifully finished in black leatherette and satin chrome.
Hire Purchase Deposit 20 per cent. and Balance in twelve months.

8mm. BOLEX B8SL CAMERA



Almost identical to the C8SL model but incorporating a twin lens turret to accommodate two lenses. Also includes the Bolex 'behind the lens' photo-cell meter. Fitted with 12½mm. f/1·9 Yvar fixed focus lens and 36mm. f/2·8 Yvar telephoto lens £59 19 9
5·5mm. f/1·9 wide angle lens £26 14 9
Pistol Grip £6 13 9
Combination case to take camera with pistol grip in position ... £5 0 0

8mm. BOLEX 18/5 Projector



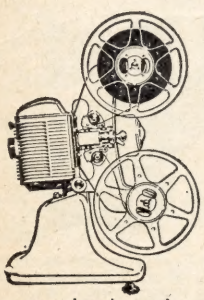
This new 8mm. projector incorporates the unique and exclusive ability to project flicker free pictures at 5 f.p.s., giving slow motion to films shot at the normal speed of 18 f.p.s.

In addition, the 18/5 projector has reverse motion at normal speed of 18 frames per second and power rewind. Fitted with either 15mm., 20mm. or 25mm. F/1·3 Hi-Fi lens, giving a perfectly sharp and brilliant picture. 8 volt 50 watt cold light lamp. A very compact and modern styling with an attractive two tone metal finish. All self contained in own case **£57/10/0.**

HIRE PURCHASE TERMS: 20% DEPOSIT & BALANCE IN 12 MONTHS

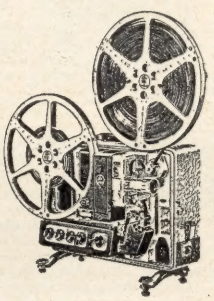
NOW DEMONSTRATING AT 63-66 CHEAPSIDE.

The CIRSESOUND 8mm. magnetic stripe sound projector



With this sound projector you can also put a sound-track on your 8mm. films perfectly synchronised, and with speechs and music mixed. As you run your film through, you add sound on a magnetic "sound stripe", which can be played back as often as you wish or erased and the "sound stripe" used again. The Cirsesound gives you sound of a high quality and has 2 input sockets and mixer controls for recording speech and music simultaneously. The projector has 2 motors, one of which drives the sound head, which gives results quite free from flutter. 2 speeds of 16 and 24 f.p.s. are available at the turn of a switch. The 8-volt 50-watt lamp gives a light as good as one of 750 watt ; there are 400ft. spool arms with power rewind ; a built-in amplifier with tone control, and a magic eye tuning indicator.
Price, complete with good quality microphone and loud speaker and all in two-tone carrying case, **£169/10/0,** or **£34/10/0** deposit and 18 monthly payments of **£8/7/0.**

For the finest 16mm. sound projection BOLEX S-221

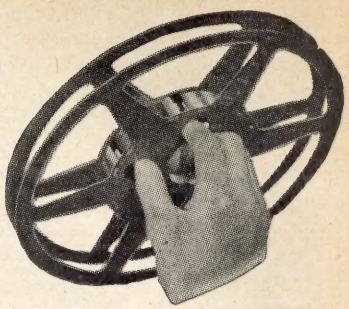


With the usual Paillard-Bolex Swiss-built quality; will reproduce optical and magnetic sound track, the latter from full, half, or edge magnetic stripe; there are separate controls for optical or magnetic, and bass and treble controls. Dialogue, commentary or background music can be added in any combination on magnetic stripe with the separate disc and microphone inputs; the magnetic sound head can be used without changing for stripe of any width. A neon lamp gives visual control for magnetic recording and there is an accurate frame counter for perfect synchronisation of sound and picture.

A 1,000 watt lamp with 2-bladed shutter gives an intense and even picture, and the shutter can be adjusted for 3 blades while stopped or running to eliminate flicker. The power to the lamp can be regulated by an ammeter control with a built-in meter. The reflector and 3-element aspheric condenser system are easily cleaned, as are the film gate and aperture.

The lens is a 35mm. f/1·3; spools of up to 2,000ft. can be used. The 8 in. speaker is built into the case. Power supply is 110/135 volts A.C., 50/60 cycles, or 90/300 volts with transformer. **This projector gives sound and vision of the highest quality and is superbly constructed and finished.** Price **£445/0/0** or deposit **£89/0/0** and 24 monthly payments of **£17/10/1.**

POSSO CINE SPOOLS



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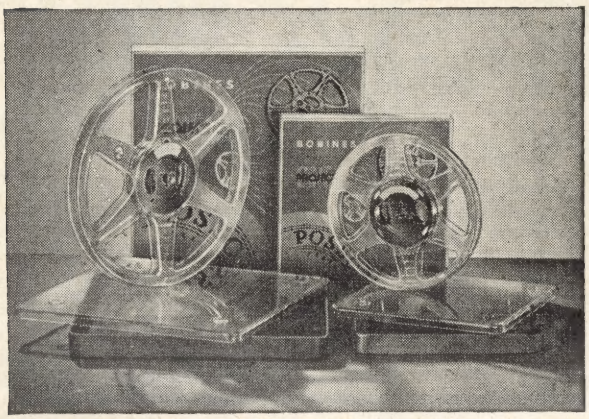
These are the reels used by professionals all over the world. Now the discerning amateur can choose from this range the reel best suited to his own specific needs. We can only show you on this page, a selection of the most popular models. Ask your dealer to show you these reels - once you have seen them, you will always insist on POSSO.



TEMPER-ALU SPOOLS for 8 and 16mm.

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Made of TEMPERED Aluminium combining the RIGIDITY of STEEL with the light weight of ALUMINIUM. SPUN-OVER rims and spokes to increase strength still further. With EASILOAD centres.

200 ft. 8 mm. **7/6** per set
400 ft. 8 and 16 mm. **10/9** per set

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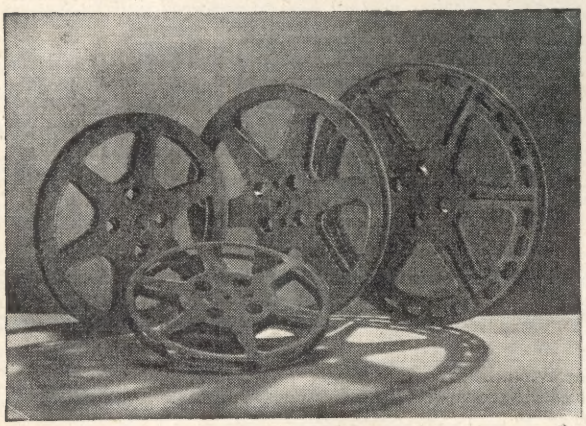

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In heavy gauge SQUARE PLASTIC CONTAINERS with Stacking Recesses.

- Finger spring clips for quick anchoring of film on metal EASILOAD CENTRE
- Indistortable flanges
- Square plastic containers recessed for easy horizontal and vertical stacking.

200 ft. 8 mm. **7/6** per set
400 ft. 8, 9·5 and 16 mm. **9/9**

FOR CONVENIENCE IN BOTH PROJECTING AND STORAGE

STEEL 16mm. RANGE

The only spools with EASILOAD CENTRE available in professional sizes. 4 spring grips can be operated by inserting the fingers in the recesses, thus providing a firm and rapid anchorage of the film. With choice of 4 ANCHORING POINTS. THE SQUARE CONTAINERS are easy to stack vertically and horizontally owing to recesses in the box and corresponding protrusions in the lid.

EASY TO STACK ! EASY TO POST !

Available in :	per set		per set
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POSTER UNDER FIRE

THE POSTERS which advertise the *ACW* Ten Best shows are under fire. Two cine clubs we have visited recently, Watford and Bristol, criticised them for virtually the same reason; they lack appeal for the general public simply because they don't tell what kind of show the Ten Best actually is.

The words displayed in bold lettering are "*ACW* Ten Best." For the keen amateur that message is clear and self-sufficient but the uninitiated are apt to look blank and ask innocently: "Ten best what?"

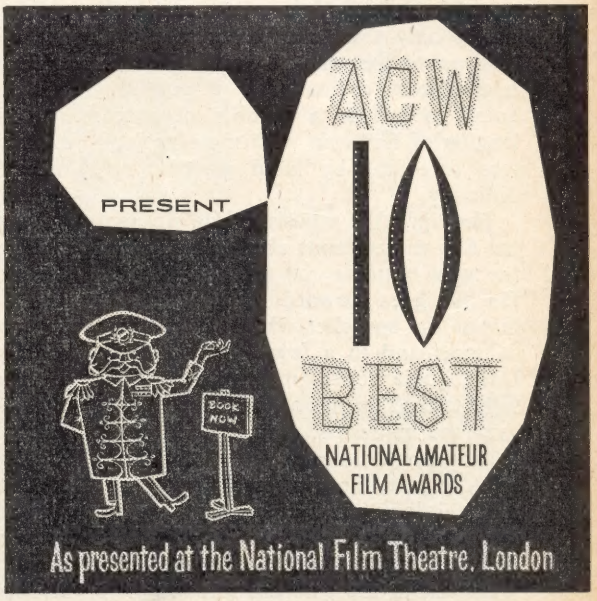
The Watford club actually went to the trouble and expense of having printed a new poster with a more explanatory slogan: "the Ten Best amateur films of the year chosen by *Amateur Cine World*" or words to that effect. In Bristol, however, considerable doubts were expressed regarding the pulling power of the word "amateur" which, in the entertainment world generally, is associated with the second-rate and the self-indulgent.

We must admit that for those people whose experience of amateur films is limited to an occasional compulsory viewing of other people's unedited holiday movies, the prospect of paying money to see a complete programme of them may not be entirely ravishing. Television producers, who have to keep a sharp eye on the size of their audience, must have realised this when they named programmes like *Personal Cinema* and *Film Club,* carefully avoiding the amateur label.

Some may think it a pity that we have to think along such mercenary lines, but the fact is that a public presentation of the Ten Best is for many clubs the biggest fund raising event of the year. So it is important not only to present the films well but also to make them sound as attractive as possible beforehand.

Some Bristol members, incidentally, thought that the poster should incorporate an indication of actual film content (although it is difficult to see how this would work for ten films) and others wanted a pictorial symbol more closely related to film making than the commissionaire.

Obviously, we want to do all we can to help the clubs because we believe that the successful distribution of the Ten Best is the surest way we know of raising the prestige of existing amateur film makers and creating new ones. We reproduce the existing poster below and invite your suggestions for an improved version. There is a token award of £5 for the best entry and we reserve the right to use any of the ideas submitted. Closing date: Nov. 30.



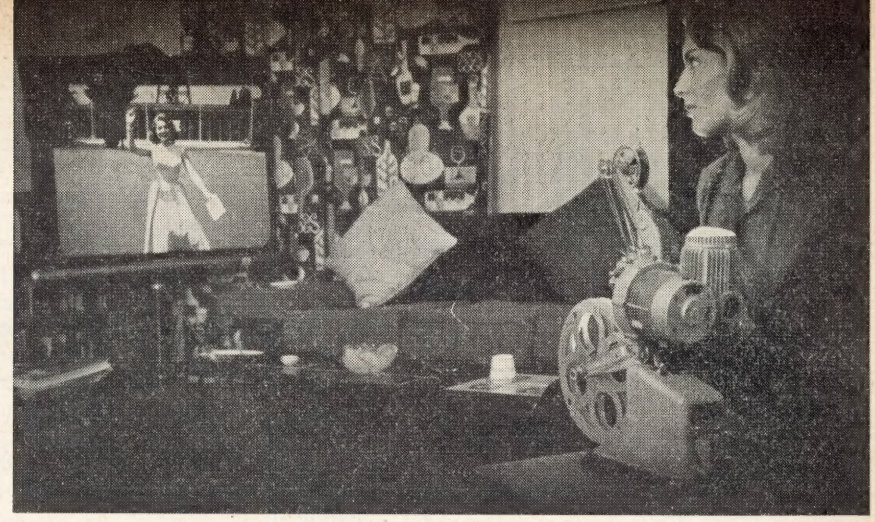
This is the poster clubs are criticising. Can you think of a better one?

From the competition organised by the AMATEUR CINE WORLD

Making a Start

BY

H. A. POSTLETHWAITE



THE PROJECTOR:

Film Transport, Lens

I HAVE MENTIONED already how the functions of a camera and a projector are in many ways similar. Film goes through the projector with the emulsion (dull) side towards the lens (except copies of reversal originals) and with the image upside down. This is, of course, the same way it went through the camera when the film was made. With 8mm. film the perforations face you as you thread up because, of course, the sprockets which engage them are also so placed. How to thread up the film will probably be indicated on the projector or clearly shown in an accompanying diagram. In either event it is a simple operation.

With some projectors threading is automatic: the end of the film is inserted in a slot and the motor switched on. It only then remains to take the film on to the take-up spool. This is undoubtedly a time-saver if you are going to project a number of short lengths of film, but with most projectors threading by hand presents no difficulty.

The sprocket wheels which engage the film perforations above and below the gate regulate the speed at which the film goes forward. They are similar to the sprocket wheels in 16mm. cameras and in a few 8mm. models. Little guide rollers may be provided to keep the film in position as it passes over the sprockets.

Between the upper sprocket wheel and the gate, the film should go up in a small loop, and a second loop is made between the gate and the lower sprocket wheel. This enables the film to lie flat in the gate channel to offer minimum resistance to the claw which pulls it forward. You will recognise this as an important factor as soon as you have a projector and start threading up. It is essential that the loops "stay put" during projection. If a loop is "lost" and the film is consequently pulled tight between a sprocket wheel and the gate, one part of the film transport system will attempt to pull the film onwards faster than the other parts are mechanically able to let it go, with consequent damage to the film.

To make sure the perforations are properly engaged, the film should be given a gentle tug as it is placed over each sprocket wheel. You may also ascertain this quite easily with the naked eye, but do not consider this quite good enough when you start.) Then, with the gate closed, the film should be advanced a few frames by means of the knob provided for this purpose — the inching knob. Or, when you have gained experience and confidence, this check may be made by switching the motor on and off quickly. If either loop increases or decreases in size, the threading must be done again.

If a loop should be lost while a film is being shown, the picture on the screen will jump about or flicker and the projector make strange noises. It must be stopped at once and the cause ascertained or you may find your film is getting damaged.

If both film and projector are in good condition, however, loops are seldom lost. The most common cause is a torn perforation, or slipping, because the teeth of a sprocket wheel are not properly engaged in the perforations. But the fault could occur if the claw were out of adjustment or if the tension of the take-up too strong, so that it pulled the film along faster than the sprocket wheel could pass it. The latter faults require expert attention. In a type of projector which provides for rewinding the film by attaching a belt to the feed spindle, the upper loop might be lost if this belt were left on the spindle when projecting. All the foregoing contingencies, however, are rare and the threading up of a film on a modern projector is simplicity itself.

After passing over the lower sprocket wheel, the film is led to the take-up reel, and in most 8mm. projectors it may pass under two or three rollers on the way. The spindle which holds the take-up reel may be driven by a belt or by a series of geared wheels. In either case it is fitted with a slipping clutch, because the speed at which the reel winds up the film decreases as successive quantities are wound on. At first the reel will take up only a few inches of film with each revolution, and must therefore turn fairly rapidly. When the reel is nearly full, obviously the amount to be wound on may be fifteen or twenty inches per revolution, and the reel must consequently turn more slowly.

The feed does not require a slipping clutch, and can turn freely, except when the projector is used for rewinding or projecting in reverse motion.

It is important that the film shall not miss any of the guide rollers on its way to the take-up; if it should, there is a chance that it may rub against part of the body of the projector and be scratched. You will soon get into the habit of threading up correctly but when you start, it is the rollers that you are more likely to miss out.

Reels are held in position on the feed and take-up spindles by various means. The centre hole of the reel may pass over a sprung ball, or engage wire springs, or the spindle may have a sprung tongue which can be thrown over to secure the reel. Most of these are satisfactory with most reels, but the core of some reels is a trifle thicker than the average; if such a reel is not held securely on the spindle, it may fall off while revolving.

The lens of a projector differs from a camera lens in that it has no diaphragm; it works always at full aperture, which is a good deal bigger than in most camera lenses. The Bell & Howell Lumina lens has an aperture of f/1·2, and in most other 8mm. projectors the aperture is between f/1·3 and f/1·6. These lenses are of simpler construction than a camera lens, but they project a perfectly sharp picture. As a rule focusing is done by rotating the lens barrel in a threaded mount, but some are provided with a geared knob. If you contemplate buying one of the latter, check that it works without backlash.

The focal length of the lens is usually about double that of a normal camera lens, or slightly less, but in 8mm. projectors the tendency is to lenses of short focal length to get a big picture in a room where the screen must be comparatively close to the projector. The longer the focal length of the lens, the longer the "throw" for a picture of the same size.

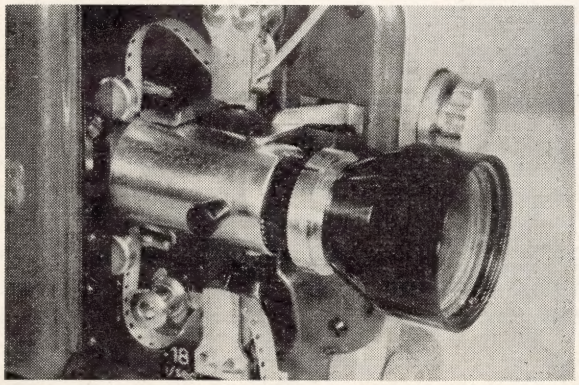
You may find it interesting to work out the projector-to-screen distance for a screen of a given size, viz.; divide the focal length of the lens by the width of the film in the gate and multiply the result by the width of the screen. The width of 8mm. film in the gate (that is, the portion of the frame actually projected, which is rather less than the area of the image on the film) is approximately 4·4mm. So with a 20mm. lens and a 40in. screen, we divide 20 by 4·4 and multiply by 40 inches. Answer, 182in., or 15 feet.

In other words, if A is the width of the film in the gate, B the focal length of the lens, X the width of the screen and Y the distance between projector and screen, then A : B equals X : Y.

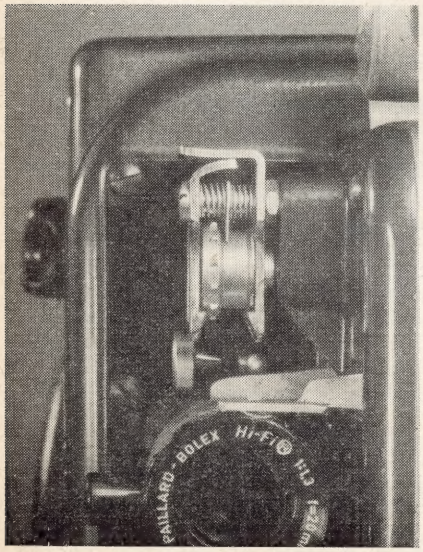
To get a larger picture you can either move the projector further from the screen or use a lens of less focal length. If you move the projector, the width of the picture will increase in proportion to the distance; a throw of 20ft. will give a picture 20/15ths the width of that at 15ft. If you change the lens, using one of 16mm. instead of 20mm., the width of the picture will be 20/16ths the previous width.

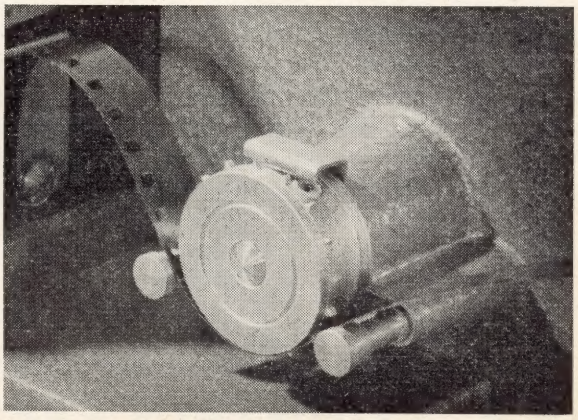
For 8mm. projectors there are several zoom type lenses with which the size of the picture on the screen can be varied without moving the projector. This is an advantage if you are likely to use the projector in different places, but if you will usually be projecting in the same room and at the same distance, a variable focus lens is not necessary. It costs more than the usual type and is generally held to give not quite such good definition.

(*Next week*: CHOOSING AND USING A PROJECTOR)



Where a larger picture is wanted than the normal projection lens can provide, it is possible to use a supplementary attachment. Most of these magnify the image some 2½ times, but at the cost of reducing definition and picture brightness.





Two different methods of holding the film on the sprockets. The sprung side plate retainers (left) press the edges of the film against the sprockets. Fixed guide posts (right) depend on the tension of the film itself to ensure good contact with the sprockets. Both the sprockets shown are fitted with 'strippers' on the top. These ensure that should the film break it will not wrap itself around the sprocket.

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Correspondence

The Facts of Life

I DON'T WISH to hog your columns but as an old timer who took *ACW* when it was pocket size I do suggest, with respect, that P.A.C. count himself a new boy and be prepared to swallow some of life's cruel facts. First; the running of a magazine, Now we all know this is easy — with your feet on the mantlepiece and the fire gently caressing your extremities. Snags arise weekly with the blank pages lying on the desk and a host of readers with complex mentalities, experience and equipment waiting to be interested. A further hazard forever floating round, holding a pin to the editor's balloon, is that reader unknown but out there who 'knows his onions'. Feed him too much bad information (a greater crime than no information) and the wolf in the shape of the Official Receiver will soon be at the door. There are fifty-two weeks in the year and between twenty and twenty-five pages of editorial matter in each issue.

Alternatively, with a suitable bank balance, the magazine can be run as a hobby in which case the editor prints only what he likes and gives the copies away.

So *ACW* is mainly devoted to 8mm. Those of us who use 16mm. must convert the contents where possible to this gauge; we are the minority. Many of us, I am sure, would dearly love to see a section devoted to the more serious user. Of what use is "Making a Start" to someone who made a start about thirty-five years ago with a 35mm. projector in the cellar and has since experienced almost every facet of the business from the projection box to the studios; from the microphone to the recording desk and in much less ideal conditions than the studio. Of what use is this to the man who has just bought his first 8mm. and a copy of *ACW*? He wants to read "Making A Start".

Any move towards improving facilities for the amateur cinephotographer must be encouraged and supported wholeheartedly but with all the help in the world most men with a loaded camera in their hand would no more be a Jean Vigo, for instance, than they would be a Leonardo de Vinci, given paints and brushes, but look at the fun they have! P.A.C. can rest assured that if film stock was much cheaper many more films would be entered for Ten Best. Just try telling a wife you need £50 for colour film! Any married man knows better and quietly sends away for some ex-WD and hopes he can process it.

And this explains why a man *seems* to be content fiddling around with loops etc. — dreams must take the place of substance until the time arrives when he proudly presents his masterpiece. With emulsion in his veins he can wait, eventually overcoming all obstacles and obstruction. If he has anything to tell he will tell it, if it's in it must come out, if it's not in it can't come out. That's simple logic applicable to all the arts. And to find gold one must sift through a lot of sludge.

Guernsey, Channel Islands. F. CRAIG

Fumbling Morons?

MAY I BE permitted to comment on the letter by your correspondent who finds it necessary to hide his identity under the intials P.A.C.

Having taken *ACW* for six months he has come to the profound conclusion that *ACW* treats its readers as a crowd of fumbling morons. I must say that since I started taking *ACW* while still at school in the nineteen-thirties, I have not myself observed this tendency — but then perhaps I am a fumbling moron and as such would not notice it. May I point out that the "*A*" of *ACW* stands for amateur — one who pursues an activity for the love of it rather than as a profession. If that love then is concentrated on the technical side rather than the aesthetic surely this does not mean that he should not receive consideration.

Further the "*CW*" stands for cine world, yet P.A.C. cine world, the whole not the part. To take the more serious aspect of P.A.C.'s letter, I personally doubt if 75 per cent of *ACW* is in fact devoted to the purely technical aspects of film making. To say that most of it is concerned with 8mm. is surely rather loose reasoning. After all, although I use 16mm. myself, I consider 8mm. as much part of the cine world as any other gauge. In any case most of what is concerned with 8mm. is equally concerned with all gauges.

To say that the latest batch of "10 Best" are with one exception — dull, anonymous and lacking in *l'esprit joyeux de 16mm.* is surely a confession on the part of P.A.C. Why is it then that there was not at least one really brilliant film included; a film aesthetically conceived and produced by none other than P.A.C. himself (or herself.)

Finally, I would suggest that the best contribution P.A.C. could make to British films would be for him to go and live in France, I am sure they would find him a vacant pedestal there.

Tunbridge Wells. G. D. BREWER

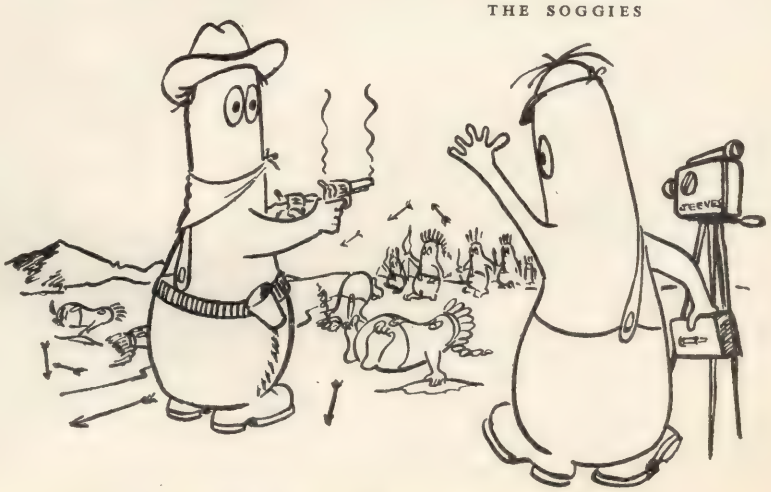
Sense of Humour

APART FROM ITS gratuitous rudeness P.A.C.'s letter in your issue of September 28 is one of the funniest things I have read for a long time.

By the way, I cannot help wondering if M. Chabrol really called anything "la moralité du mise-en-scène" and, indeed, if so, why?

But a persistent vision, less aesthetic than vivid, haunts me of P.A.C. roaming round with a 16mm. camera keenly ensuring that his 'camera movement, composition, lighting or whatever' are all 'integrated with the total statement of his film'. I can hardly wait for assurance that the 'whatever' was thoroughly inte-

THE SOGGIES



"*Hold it, you got the wrong box!* These *are the blanks.*"

grated. His resulting "A propos de East Cheam" might well be an enduring work of art as well as, obviously, a technical masterpiece — presuming that he has had the camera for over a fortnight.

Your leader, of course, takes care of precious P.A.C. very nicely, but he would seem to be deficient, alas, of a virtue other than the one you mention. I mean a sense of humour.

He should get on with his rug.

Helensburgh. M. S. MACKAY

P.A.C. Answers Back

MAY I BE allowed a few brief comments on your editorial reaction to my letter (Sept. 28).

1. I have no wish to deprive the 'technical experts' of their Garden of Eden, misguided though I believe their approach to be. Of course 'self satisfaction' is an important factor, but as you yourselves constantly remind your readers — 'film is an art of communication' — and this is or should be the true criterion.
2. Your charge of 'feather bedding'. Under my scheme the dedicated amateur would still be required to make considerable sacrifice to mount his project. In addition to buying film stock etc., he would himself still have to pay (at greatly reduced rates, of course) for the processing, cutting, and sound services provided by the Studio. From this source, and from the direct distribution rentals of its productions, (of which the maker might receive a small percentage) the studio could be made largely self supporting.

   Secondly, although I have nothing but admiration for those amateurs who are independantly financing their own films on a shoestring and although it is possible to make worthwhile films without expensive 'props', it is also true that limited resources and poor equipment necessitating artistic compromises can only hinder creative expression. I know of several really talented people who because of this difficulty, and because of the general attitude expressed for example in *ACW* have turned away from films to other media, (with very great success) thus depriving the amateur film movement of a potentially very rich reservoir of talent.

   In your columns, you continually stress the need for more 'personal' films, and I quite agree. But under the present set up, you are asking the impossible. So often the alternative facing the man with ideas but without capital is, shall I give up the idea of making films, or join an amateur cine group, where I will be subjected to all sorts of pressures, which will inevitably stifle any creative element in my work? The project that I have suggested would provide this sort of man with sufficient security to encourage his experiments, and to hell with the 'box office' and the 'little woman of Clapham'.
3. Finally, the vexed question of 'amateur professionalism'. Sooner or later, perhaps, the serious amateur worker does tend to migrate to the professional studio. What I would like to see is the amateur film movement acting as a testing ground for these individuals, so that when they do graduate, they will take something of that 'l'esprit joyeux' with them. So far this breakthrough has been achieved by only a few (e.g. Karel Reisz, Lindsay Anderson, Tony Richardson). Only if a large enough nucleus of these 'amateur professionals' can be established within the industry, will Britain ever challenge France, Poland or Japan as film making countries. I repeat, the initiative lies with the amateur film movement.

*London, W.C.*1. PHILIP A. COHEN

P.S. In case any of your readers are interested, in order to raise money for a film I hope to shoot next year, I am spending the Christmas vacation (I am a student) working on a building site!

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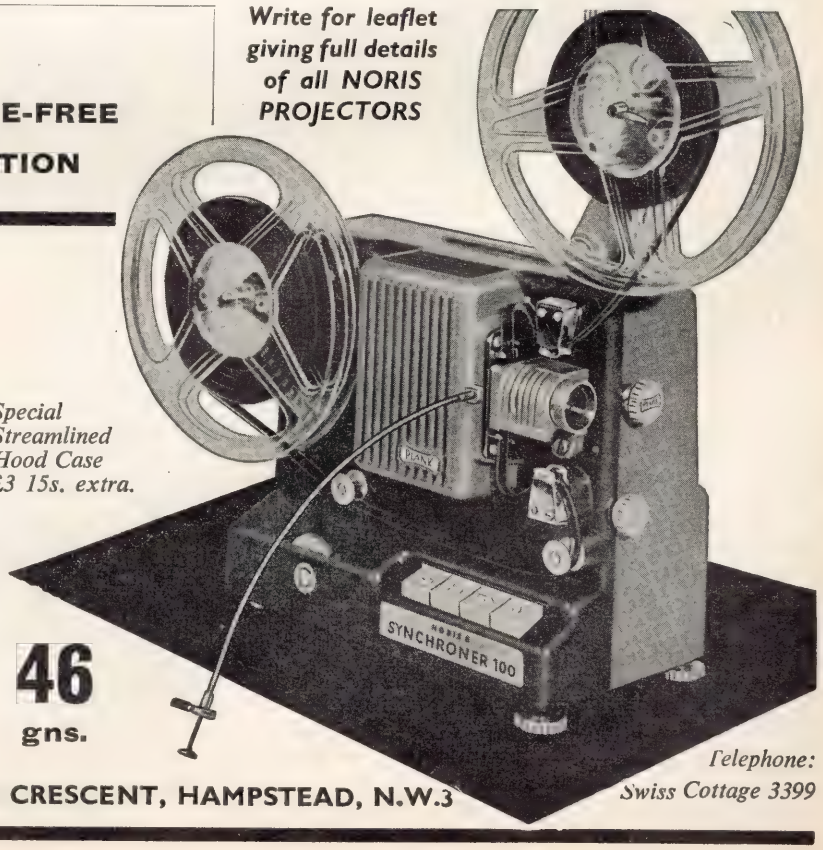

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The Guy, *a family film—produced by a cine society. From left to right: Tina, Jan and Reg. Rogers. A b & w copy may subsequently be available on hire. The main and fill-in lighting was supplied by 6 No. 1 photofloods on two stands as shown. Another No. 1 provided back-lighting on Tina's hair while other lights were available to light the far side of the doors.*

8mm Viewpoint

BY DOUBLE RUN

Cutting Up The Guy

WHEN I CAME back from my holidays, I found seven rolls of our film, *The Guy*, waiting for me. The first run through pleased me, although occasional shots looked less effective on the screen than in real life. This was because I had stood well to the side of the camera to lessen the likelihood of our young actors looking at it, so had sometimes had a much better view of the action than the cameraman.

Our simulated night scenes (two stops under-exposure and the exclusion of any sun-lit areas) looked quite effective, but varied rather alarmingly in density. Tina, the little girl round whose affection for the Guy, the film was centred, gave a most engaging performance at times, but at others appeared very wooden or smiled disconcertingly at the end of shots. However, this could be put right during editing.

We had reshot any scenes about which we were doubtful, so the first problem was selecting the best takes. In the course of editing the film it was reduced to 150ft. — and this, I felt, was about right. I settled back to see it projected — only to get an unpleasant shock. It looked absolutely unconvincing — there were self-conscious performances, continuity mistakes, and shots which had seemed quite pleasant in themselves, but failed to join up into meaningful sequences. For me, this is quite a usual experience — the first run through often looks promising, and the first rough-cut dreadful. So instead of giving up in disgust, I had a more careful look at the shots I had actually got. It is no use worrying too much about the script at this stage. Far better to make the most of the material you have.

The shots of the boys collecting pennies for the Guy were pleasing enough, but I had been so busy keeping the crowd back that I had not been able to direct Tina at all adequately. The result was that her performance here was totally uncon-

continued on page 713

Tips For Your Own Guy Fawkes Night Movie

Use the fastest colour film you can. It doesn't really matter whether it is a daylight or tungsten emulsion. Currently available films include Agfacolor K (32 ASA) and Kodachrome A (16 ASA). Kodachrome II daylight (25 ASA). The tungsten version of Kodachrome II, rated at 40 ASA, is not yet on the market. The 16mm. user has an even greater range to choose from, including Super Anscochrome (100 ASA) and Ektachrome ER (160 ASA).

When shooting fireworks it is practically impossible to over-expose. For films rated at between 16 and 40 ASA, set your lens to the widest aperture—and leave it there. You might even try reducing the camera speed to 8 f.p.s. Although this speeds up the action, sometimes this adds to the effect—particularly with 'bursting' fireworks.

It often helps to superimpose different shots of bursting fireworks together in order to fill the frame better. If you can, get all the fireworks on one continuous roll of film, then rewind and double expose with still more fireworks. The extra 'bursts' will more than double the impact of your fireworks film.

Essential to the success of your Guy Fawkes night film are cut-aways of the family enjoying the fireworks. These are best faked. All you need is two lamps and some sheets of coloured gelatine. Set up the shot with one lamp, deliberately under-exposing by two stops. During filming, have an assistant switch the other lamp on and off frequently, and place different colour gelatine sheets in front of it. This will make the scene look as if it had been photographed using only the light of the exploding fireworks. An example of faking which gives more realistic results than the real thing.

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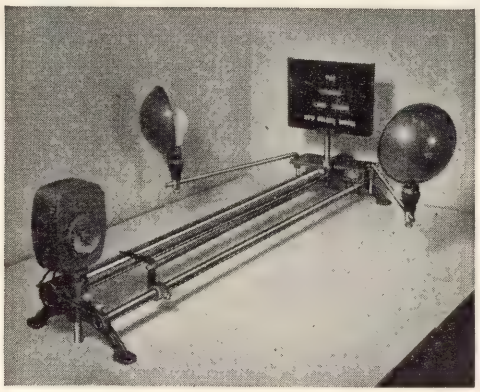

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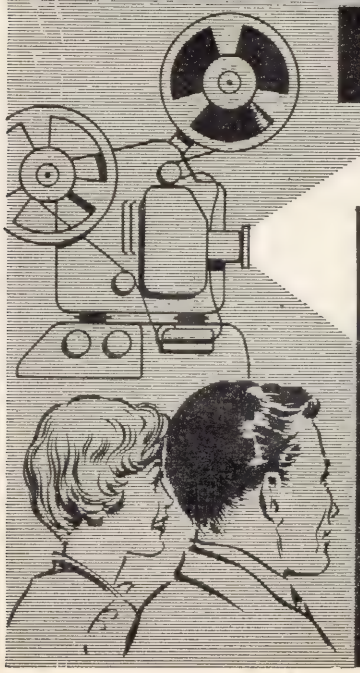

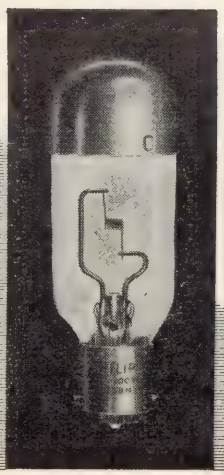

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The Guy—*continued*

There was only a two man film unit so the actors lent a hand with measuring focus for close-ups. Note the single photoflood shining down onto Tina from behind. Its effect can be seen in the accompanying still.

vincing. This was how I had visualised it in the script:

39. C.S. Tina runs along pavement carrying shopping bag.
40. C.S. Camera pans with Tina's feet which stop abruptly at the corner.
41. C.U. Tina's face as she sees the Guy ahead of her.
42. M.S. What she sees: the Guy, deserted on pavement.
43. C.S. She cautiously moves forward.
44. M.S. Camera tracks towards the Guy.
45. C.S. Camera pans with Tina's eager face —
46. M.S. Tina almost reaches the Guy when boys appear out of tobacconist's shop in background.
47. C.S. Gary tells Tina to scram.
48. M.S. Tina watches, then, as boys move towards her, she turns and runs.
49. C.S. Boys watch her go, then turn and light up their cigarettes (also take C.U's of them smoking).
50. C.U. Tina peers round corner at them. Fade out.

However, Tina's acting in 41, 43 and 45 looked unconvincing and in 48 she even had a broad grin on her face. We had never taken 42 and 44 at all (although we had taken some extra close-ups of the Guy's face in case they came in useful), and the boys in 49 were obviously filmed against a different background than in the previous shots. In addition, we had not faded out 50. So I decided that instead of trying to rescue the guy, Tina should just watch from a distance. Here is the edited sequence:

40. C.S. Camera pans with Tina's feet which stops abruptly at the corner. *I omitted 39 altogether as it seemed superfluous. I also omitted 41 as I felt the audience could be left to imagine her reaction.*
M.S. (two shots). Boys leave guy and disappear into tobacconist's shop.
I had originally intended to use these shots earlier. Fortunately I had tilted up to a cigarette sign as they had entered the shop, so it was quite clear why they were going in.
50. C.U. Tina peers round corner. *This is only the first half of the shot.*
C.U. The Guy's face. *This was one of our extra close-ups.*
B.C.U. Tina's face as she looks longingly at the Guy. *Another of our extra close-ups that looked meaningless if held long but very appropriate when cut down to 5 inches.*
C.U. John lights cigarette.
C.U. Gary puffs at cigarette.
C.U. John makes cigarette.
C.U. Gary grins and looks around him. *This prepares the way for the next shot.*
C.U. Tina peers round corner. *This is the second half of the original shot* 50.
B.C.U. The Guy's eyes. Fade out. *Another of our extra close-ups.*

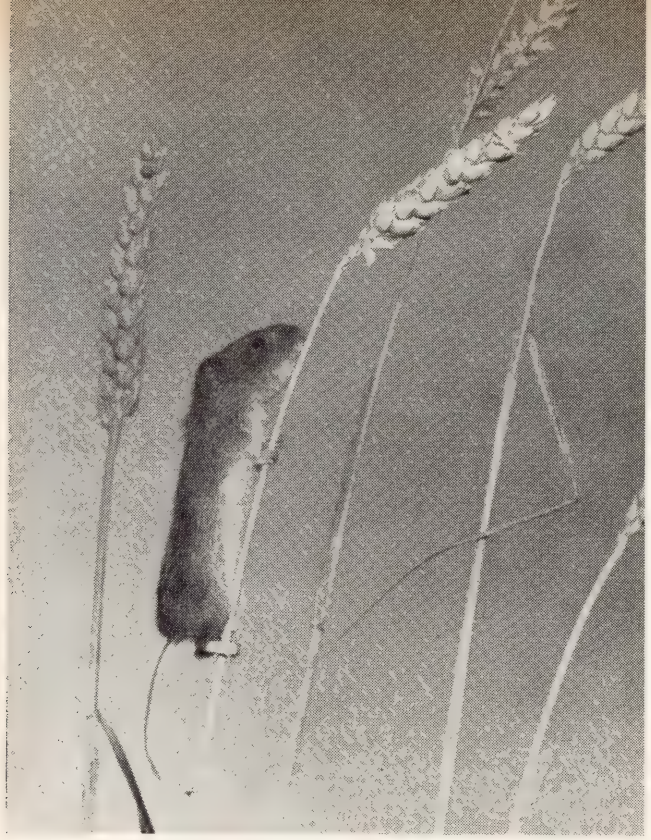
All the other shots were scrapped. The rearrangement here was fairly drastic but, even if the result does fall short of the original intention, it looks perfectly convincing — and that is much more than it did in the rough-cut!

The bonfire sequence was the most difficult to edit, as shots of the blazing bonfire had to be inter-cut with previously filmed shots of the actors. At first, they did not seem to match at all, and the little girl's attempt to rescue the Guy did not look at all realistic. I had to run through the sequence dozens of times, rearranging the shots (clipping them shorter and shorter in the process) and making experiment after experiment until I was finally satisfied. The result, of which the following is an excerpt, is nothing if not heavily spliced:

C.S. 4in. Tina reaches out with stick towards lit bonfire.
B.C.U. 2in. The Guy's eyes look down on her. *Taken before bonfire was lit.*
C.S. 4in. Tina reaches towards lit bonfire.
C.U. 3in. Stick just reaches the Guy. *Taken before bonfire was lit.*
C.S. 18in. Tina pushes closer to lit bonfire, reaching out with stick.
C.U. 9in. The Guy's head is jerked. *Taken before bonfire was lit.*
C.S. to C.U. 3in. John rushes towards camera and stops abruptly. *Taken before bonfire was lit.*
C.S. 4in. Raging bonfire, a mass of red flame.
C.U. 3in. John shouts a warning. *Taken before bonfire was lit.*

By the time I had finished the editing (it took me two and a half days) the film was down to just under 100ft. from the original 350ft. and I was able to tell the cameraman we'd no retakes, except the titles. We always retake these! I had eliminated any really weak acting, rearranged or omitted even scripted shots if they did not seem essential, and managed to preserve continuity throughout (arranging the night scenes, for example, so that for the most part, they grew progressively darker).

Tina, the cameraman's daughter and the little girl round whose affection for the guy the story is centred. Even her dislike of milk was genuine.



A bank vole climbing for its food—a scene 'staged' in an indoor vivarium.

THE FILMING OF T

A. FAULKNER TAYLOR, F.I.B.P., F.R.P.S., *tells you his technique*

THE FIRST STEP to filming small mammals is, to paraphrase Mrs. Beeton's famous recipe for rabbit stew, to catch your mammal. Through experience I have found that the only successful way to film these tiny subjects is to set up a small "stage" where they are forced to "act" for the camera.

Haring over the countryside in the hope of getting the shots you want is a great time waster. Most of our field animals are either nocturnal or are hidden during the day in surface runs, under a covey of grass. It needs the keen eye of the owl or kestrel to see them — the eye of the movie maker rarely does, even less is he likely to be able to catch them. Therefore, they must be caught alive in traps and kept that way in a vivarium for the duration of the filming.

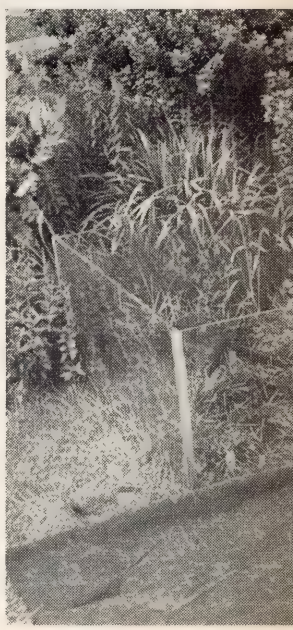
The easiest tiny mammal to film is the shrew. This creature not only eats to live, but lives to eat — immediately going to work irrespective of surroundings, with no apparent fear of human beings. One only need set up the camera and focus on a suitable place in the vivarium, then drop in an earthworm — it will not be long before the shrew finds it. In all probability the shrew may drag the worm under cover before consuming it. To prevent this it is necessary to pass a bent pin through one end of the worm and tie it to a peg concealed in the ground.

As many of our small mammals are superficially similar in appearance it is not sufficient merely to show them, they must be shown doing something of interest. In the case of the short-tailed vole and the bank vole it would be necessary to illustrate differences in their feeding habits — the diet of the former is largely grass and flower stems and their roots. The bank vole will often climb to reach its food — grain tops, rose hips and soft fruits.

In order to illustrate its climbing habit, I kept a bank vole in a specially constructed run for several weeks. This was little more than two pieces of glass 18in. square, supported vertically by wooden sides and a bottom. The top was sliding glass panel which could be removed for inserting the daily ration of food and changing the water. In order to show the vole climbing I sandwiched the bottom of four wheat stems between a block of wood, 8in. long × 2in. square, with a thin strip attached by a screw at each end. I made no further preparations until I found that the wheat knobs were disappearing.

My first attempt was fruitless: I had hoped to use sunlight but the vole crouched in the shade and refused to perform. In my experience, bank voles require a great deal of patience and sometimes it may take hours of waiting before they will go through the act which has been planned for them.

Eventually I achieved success at night, after my family had retired to bed, using two photofloods as illumination. In order to eliminate reflection of the stem I removed the two glass sides of the vivarium and substituted 5in. high sheets — the tops finishing just below the level of my camera field of view. The wheat stems extended well clear and I introduced a remote background of light blue poster paper taking care to avoid shadows on this when adjusting the lights. Variety dur-



Filming at an outside vivarium. The black cloth spread on the lawn eiliminates reflections on the glass when the camera is pointing downwards.

ing the actual biting off of the knob, which took approx. 30 seconds, was achieved by filming with two cameras, one with a 2in. lens, the other with a 3in., and intermixing the shots during editing.

Whereas the short-tailed vole will eat on the spot, the bank vole builds up an underground store. My next shot in the sequence, therefore, shows the vole picking up the wheat knob from the ground and running away with it. This had to be planned for another occasion, after the vole had got used to another vivarium — arranged to look like the ground of a wheat field.

Yet another change of background in the vivarium was required to show the vole taking its food into the entrance of its underground run. Finally, the vole had to be shown taking the wheat knob underground — down the run. This called for yet another special set-up and another period of introduction until the creature had been trained to behave in the desired way.

The underground "run" or tunnel was constructed artificially by first cutting a deep sod from uncultivated ground, then taking a 2in. thick section from it and sandwiching this between a sheet of glass and a sheet of hardboard. This set up was contained within the vivarium which I have just described for filming the climbing of the wheat stem, the vertical hardboard finishing a few inches short of the top and supported by wooden framework.

Using a knife, the run was carefully cut in the soil and grass roots at an incline of about 30 degrees, running down from the grass sod placed on top of the hardboard. The bottom of the run finished at a "nest" — a small wooden box which could only be entered through a 3×2in. hole cut in the hardboard backing. The soil at its entrance was carefully rounded and the inside lined with thin dry grasses.

I had to make more than one attempt at making this underground run before the ultimate was achieved and the vole could be introduced. I reinforced the outer surface by carefully rubbing in a damp mixture of foundry moulding sand and soil, then allowed it to dry out thoroughly for a week. A quarter-inch air space was left between the soil and the glass in order to prevent condensation when using the single

IE SHREW

lming small mammals

QUITE APART from any special problems which may be associated with the filming of close-ups the first two considerations were obtaining the subjects themselves, then acquiring the necessary know-how for keeping them in health.

TRAPPING: Most of the larger ironmongers stock traps which are suitable for catching alive. I use the "Kindhart," which measures 18 in. long by 5 in. wide by 5 in. high, the body being made from expanded steel. There is a door at either end which swings downwards, enclosing the animal, when the food platform is moved.

Alongside a dry stone wall, or hedge, is one of the best spots for setting traps.

For bait I have found nothing to beat cheese, preferably of the solid variety with the outer crust reinforced by muslin—namely Cheddar or Double Gloucester.

The placing of the traps is quite important. The ground should be examined carefully for surface runs or entrances to underground tunnels. Ideally the trap should be set on a run amongst grasses or other types of undergrowth, then completely covered. Alongside a dry stone wall is a profitable situation. The sides and top of the trap must always be covered, not only as an encouragement to enter, but to avoid the risk of interference from inquisitive gangs of boys.

Sometimes I try to increase interest in the trap by laying trails of maize outwards for six or seven feet. For the first week after re-siting I always keep the trap permanently open with plenty of food inside, also doing the same when I know that it will be impossible to re-visit within 24 hours.

I normally keep my trap in one situation for a minimum of a month, unless the same species is being caught with monotonous regularity. With a trap placed in a farm orchard it is by no means unusual, without moving, the trap to catch long tailed field mouse, house mouse, shrew and bank vole.

Naturally, one chooses the trapping sites according to the species one hopes to catch. For instance, alongside ponds and lakes or on river banks, one would hope for water voles. In such a place, with a trap in a run among horse tail reeds and sallows, I quite unexpectedly caught two water shrews within less than a week. Again, however, patience is usually necessary. In most situations there will always be a predominance of common shrews and field mice and many fruitless journeys may have to be made before finding that the trap has caught the desired species.

Next Week: KEEPING THE ANIMALS IN CAPTIVITY.

Filming The Shrew—*continued*

photoflood as illumination during filming. The shot showing the vole taking the wheat knob down to its nest occupies six seconds screen time! However, the special set was instrumental in introducing my sequence — showing the vole climbing up the run.

The secret of success lies not only in planning an interesting course of events but also in the construction of authentic backgrounds. Although house mice are to be found in many situations — namely, stackyards and hedgerows close to farms, apart from warehouses and factories, I decided to show them in the home. This involved the construction of a "set", completely enclosed by a fish tank — a wooden bottom covered with lino and a vertical background of hardboard (painted light grey).

The bottom of the hardboard "wall" was faced with a 3in. high "skirting board", the centre of which was cut away to form a "mouse hole". Behind the hardboard I placed a loose box, which could only be entered through a hole opposite to the hole in the hardboard. This could be closed by sliding in a square of hardboard before lifting the entire nesting box out, complete with mice, for cleaning. The back side of the box was glass for observing nest-making activities, newspaper being provided for this purpose. This foresight was particularly fortunate when I discovered that the nest contained a litter of week-old babies. After careful substitution of a clear sheet of glass, followed by tight framing of the camera, I managed to obtain a very natural sequence of the mother "tucking in" her babies again — hiding them from my sight with a covering of the torn pieces of paper.

My large outdoor vivarium has been used mainly for larger creatures such as water vole, weasel and hedgehog. Apart from the hedgehog, which is nocturnal and required artificial lighting, I have filmed all these animals by daylight. The main precaution which I had to take was the elimination of reflections of the lawn in the front glass. I overcame this by covering about 4ft. of the grass, back from the glass front, with black cloth. Contrast was further increased by aiming the camera at a fairly strong angle to the sun — between 60 degrees and 90

Before my weasel became very tame, and also for water voles, which are normally quite timid, I worked from a hide erected 3-4ft. from the front glass. I limited my shooting of water voles to extreme close shots, often at a range of 5-6ft. with the 6in. lens on 16mm. — showing their emergence from holes, feeding and pottering around in the little pool.

In passing it may be of interest to mention that I have a pond of rather unusual design. I built it above ground with a ⅜in. plate glass front 6ft. across and 2ft. deep. I have been able to film a water vole swimming under water, which would have been impossible by any other means. Again, the reflections of my garden proved to be the chief difficulty and these were eliminated by complete tenting over of the space from the glass to 7ft. back. Apart from providing facilities for shooting and observing underwater life, the pond surrounds are set out in as natural a way as possible for surface work. The surroundings, in which grasses and wild flowers grow, extend at least a foot beyond the water's edge and when necessary I can keep my subjects captive.

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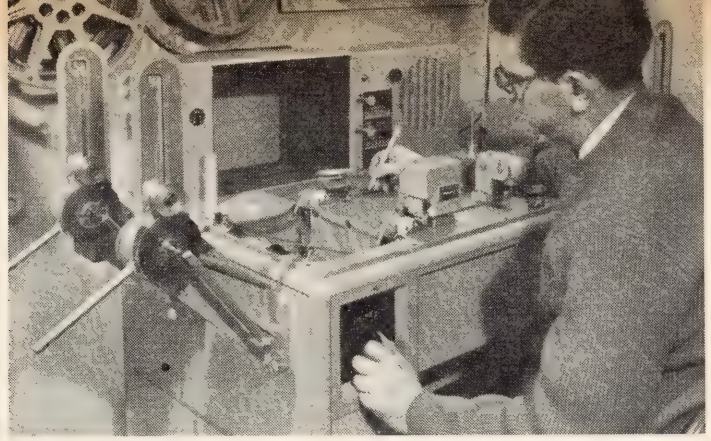
HOW TO EDIT
The Professional Way



This Acmade editor is a far cry from the viewers used by amateurs. Yet it does the same job — albeit in greater luxury — and the final quality of a film depends not so much upon the equipment as the man using it. (courtesy Kinocrat Films Ltd.)

Film editors of Calvin Productions Inc.—one of America's leading producers of sponsored films—give you a short course in their editing techniques. The information is just as useful to the amateur as it is to the professional.

A GOOD FILM EDITOR cannot be stereotyped. Each has his own method of working and his own idiosyncrasies. All editors do have some things in common, the good ones at least. They are all patient, creative persons with an eye to seemingly minute detail. Beyond this they have an insight and feeling for film movement which gives direction to the pattern of cutting and splicing and cutting and splicing.

So What's to Editing a Film

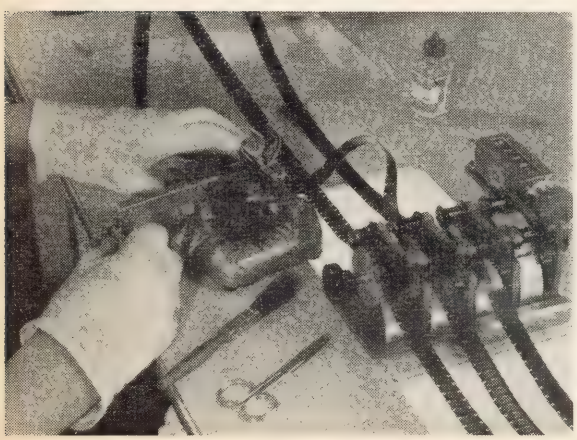
A good point. Great creative opportunity of film art occurs at the editing table . . . but, the editor must work with the pieces of film that he has been given.

Many of the decisions in editing are mechanical, especially when the editing problems have been anticipated in scripting and shooting. Yet, there are often opportunities for selecting and arranging visible and audible reality on the editing table.

Any sequence of pictures has part of its meaning expressed by the order and relative lengths of shots, the rate of presentation, and the accompanying sound track. Nevertheless, the actual footage that was shot represents the limiting framework for the editor's creative activity. He can re-arrange, shorten, eliminate scenes. He can make better transitions both from shot to shot, and sequence to sequence; but, *he must work with the pieces of film that he has been given.*

So a large burden of responsibility for the editing of a film falls on the script writer, the director, and the photographer. They must anticipate the problems that will arise in the final stages of re-assembling the fragments of reality. Many directors find it imperative to edit their own films in order to achieve the effects they planned during shooting. By doing both jobs, they also see the mistakes and misjudgments they made in shooting.

This cycle of fragmentation and reassembly brings the director finally to a refinement of production technique which allows him to turn over the task of editing to someone else with complete confidence.



One rule that professional film editors never break—absolute cleanliness at all times. Cotton gloves are always worn when handling films and the splicer is frequently brushed out to remove bits of base and emulsion scrapings. (courtesy Kinocrat Films Ltd.)

Practical Creative Editing

Let's consider for a moment a step-by-step procedure in editing a film. First, assemble the work print of all takes that are related to a given subject, or usable in a given sequence.

View this footage. Make mental notes of the best shots, and shots that should be discarded. Throw out technically bad footage — edge-flare, shaky camera movement, soft camera focus, poor composition, etc. (Be sure to save and set aside scenes which may have to be used, even if they are poor.) Now, view the remaining "best" takes, mentally re-organising them in different orders. To better visualise different combinations, hang the scenes in front of a lightbox and actually re-arrange them in different combinations. When the final arrangement has been decided upon, proceed to find the best points to cut from shot to shot. In every case, make the proposed stopping point of one scene and the proposed starting point of the next. Then — check and re-check to make sure that both shots will *cut together well,* and will contain the proper material after cutting.

When satisfied, cut and splice. If several choices of equally good cutting points are available, cut the scenes long at first, re-cutting later if necessary. View the scene change, and if satisfied, proceed to add the next shot by the same method of working.

How do you ever finish Editing?

We don't think you ever do finish an editing job. There are always so many possibilities in the editing process that it could be practically endless. There is a time, however, when the decision must be made that "this is it", and the editing process frozen. To reach that point continue editing, thinking in terms of a single cuts within sequences, and adding sequence to sequence, until the whole film is cut together.

After cutting, mark all the transitional optical effects between sequences on the work print with grease pencil, so the markings will show during screening. Project the edited work print, making note of rough looking cuts, overly long scenes, and awkward transitions.

During the screening critically read the narration script against the picture, or play the narration track. Decide which scenes and sequences should be shortened and where additional shots are needed. In other words, cut, view and re-cut until satisfied; or, at least until you can say, "This is it!"

(*Next week*: JUDGMENT IN CREATIVE EDITING)

GB's 16mm. LIST GROWS

Appearing in the G.B. Film Library's 1961/62 Entertainment Catalogue of 16mm. films are many new titles. The comedies include *The Grass Is Greener,* with Cary Grant and Robert Mitchum, another in the *Carry On* series *Carry On Regardless,* and *Doctor in Love.*

Dramas include *The Singer Not The Song* and *The League of Gentlemen, The Savage Innocents* and *Portrait in Black.*

With the addition of thrillers, Edgar Wallace mysteries and many others, four full-length Disney features, additions to the Edgar Lustgarten series and a further extension of the "Look at Life" films are also in the catalogue.

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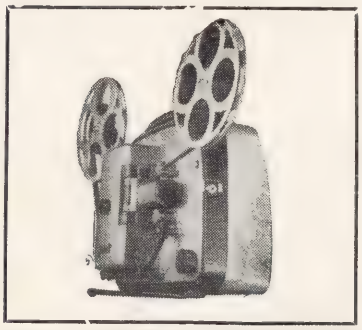

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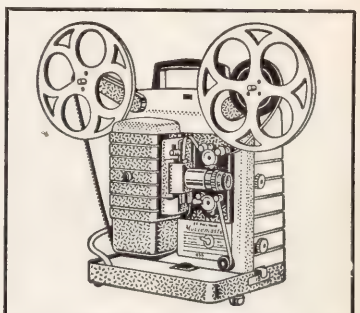

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The 9·5mm Reel

BY CENTRE SPROCKET

THOSE LUCKY FRENCHMEN

SOME OF my reports from the Continent conflict. A friend just back from Switzerland could not find any Kodachrome II on sale, but in the 1961 Photo-Cinema catalogue from France Kodak advertise it in *all three* gauges. In fact, their tantalising list reads as follows:

Kodak Film	*Gauge*
Panatomic X Reversal	8, 9·5, 16
Plus X Reversal	16
Super XX Reversal	8, 9·5
Tri X Reversal	16
Kodachrome (daylight)	8, 9·5, 16
„ (artificial)	8, 9·5, 16
Kodachrome II (daylight)	8, 9·5, 16
„ „ (artificial)	8, 9·5, 16

In addition to these stocks from Kodak, French users of 9·5mm. have available two monochrome and one colour film from Ferrania, and the same again from Gevaert. And in Switzerland, Agfa advertise Isopan F, 15 DIN (ASA25; B.S.25°), and Isopan I.S.S., 19 DIN (ASA64; B.S.29°) as well as Agfacolor -- all in 9·5mm.

Pathescope's Monopoly

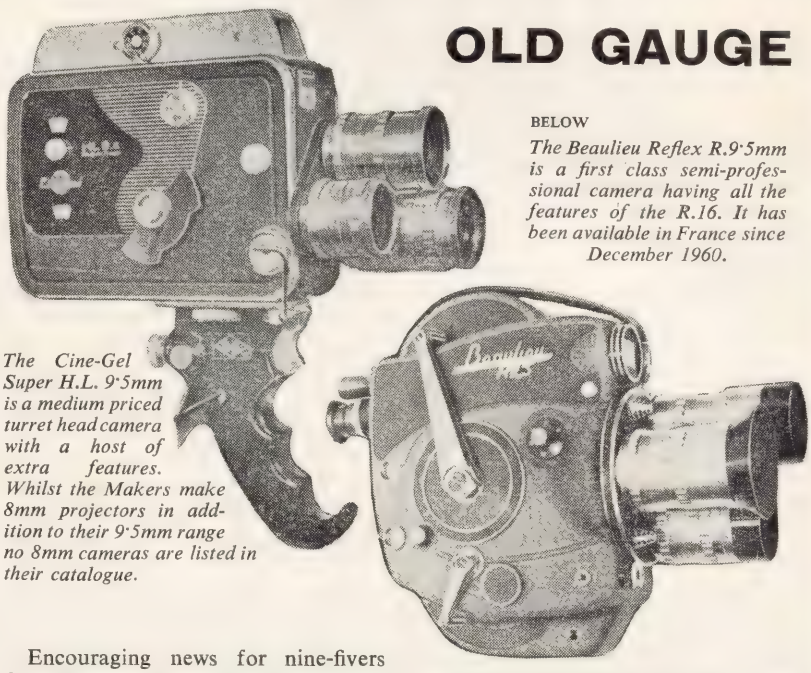
Apart from a small amount of 9·5mm. monochrome released by Gevaert, Pathescope hold the complete monopoly in this country. Let me assure nine-fivers that they are the most reluctant monopolists I have ever met! Nothing would please them more than to find some other manufacturer or importer entering the 9·5mm. field. One reader suggests I have been "too kind" to Pathescope in my articles; I have perhaps learned a bit more than most nine-fivers about the efforts of the new Directors of Pathescope on our behalf. It would have been easy and perhaps very tempting for them to have jumped on the band-waggon by importing 8mm. equipment and — like many others — let nine-five quietly disappear from their catalogue. Instead they entered upon a series of long and painfully complicated negotiations which they knew from the start could not immediately make anyone rich, simply because they felt that as inheritors of the Pathescope tradition as well as keen nine-five users themselves, they had a duty to keep 9·5mm. going.

Kodachrome II

My impressions of Kodachrome II: smoother grain than the original Kodachrome, but *not* a sufficiently great change to justify some of the wild claims that 8mm. will now be so good that there just isn't any point in using a larger gauge. There is no doubt, though, that Kodachrome II is a smoother and slightly sharper film than the old — in fact, it seems to give the sharpest definition of any colour film available.

Latitude is improved, detail being present in both the sunlit highlight and the deep shadows. Rolls I have seen so far have all had a slightly colder (i.e. more blue) colour balance than some people might like to see. But this could be due to processing differences, or perhaps Kodak haven't yet settled on what will be the most pleasing balance for the average user.

An Act of Faith in the OLD GAUGE



BELOW

The Beaulieu Reflex R.9·5mm is a first class semi-professional camera having all the features of the R.16. It has been available in France since December 1960.

The Cine-Gel Super H.L. 9·5mm is a medium priced turret head camera with a host of extra features. Whilst the Makers make 8mm projectors in addition to their 9·5mm range no 8mm cameras are listed in their catalogue.

Encouraging news for nine-fivers from France: the Beaulieu R. (Reflex) 9·5mm. camera is increasing in popularity. An expensive piece of equipment of the top class, it sells for 1480 NF (£110) without lenses in France. What is more production of the camera *started* in December 1960. That really is an act of faith on the part of the manufacturers.

More within the average amateurs pocket is the Super H.L. 9·5mm. from Cine-Gel who, while supplying projectors in both 8 and 9·5mm., make cameras in the latter gauge only. The Super H.L. takes 100ft. spools, has sprocket feed and take-up, four speeds, 8, 16, 24 and 48 f.p.s., four positions of release button, lock off, single shot, continuous run and lock on. This camera also has a manually operated backwind, footage and frame counter, zoom finder and three lens turret. The price in France with one lens (Berthiot 20mm. f/1·9) is 545 NF (£41)!

If the quality of workmanship and materials is as good as that in my Cine-Gel projector, the camera must be among the worlds best bargains, and you will understand why I am continually nagging for their importation into this Country.

IVAN WATSON'S **Movie Miscellany**

KODACHROME II

Yes, it really is sharper

MY RENAULT DAUPHINE is yellow — which is of no special significance to anybody — except that I've never been able to photograph it with standard Kodachrome without wondering where the yellow went. With Kodachrome II, the yellow *is* yellow.

To date, I have exposed half a dozen reels of this exciting new film-stock. Colour rendition is a highly subjective topic, but I am satisfied it more accurately reproduces flesh tones, gives better shadow detail, improved differentiation between greens and greater saturation of reds. Yet I am sure many people will still prefer the standard Kodachrome with its higher contrast and — oddly enough — *illusion* of crisper definition.

It is well known that high colour-contrast can persuade even the most experienced eye that the definition is extremely good and, with a projected image no wider than two or three feet, you can sustain this illusion. It's only when you start to make real demands on the tiny 8mm. frame, by blowing up the picture to 6ft. or more, that you realise the limitations of the tried and trusty standard Kodachrome.

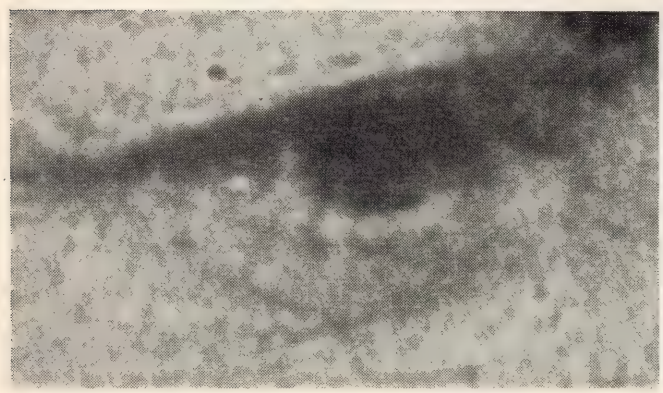
And this is where Kodachrome II comes into its own. It *is* very much sharper than standard Kodachrome but less contrasty — some users would say "softer" and lacking the punch of its illustrious parent. Consequently, many people who try it for the first time are doubtful whether the claim of "improved definition" is justified.

There is only one certain way to settle the point; one must take a very close look at the so-called "grain" or granular construction of the dyes. It seemed to me that only a microscope would provide a conclusive answer.

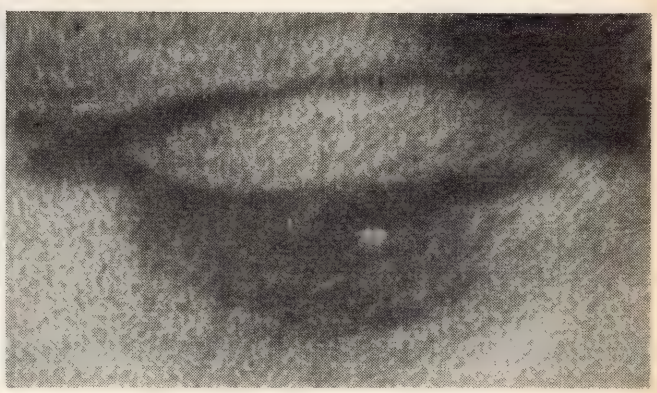
I selected two 8mm. close-up portraits — one taken on standard Kodachrome and one on Kodachrome II. In each case, a Switar lens had been used. A 35mm. reflex camera was fitted to the Zeiss microscope and a spotlight provided the illumination. I wanted to take a really close look and decided on a x650 magnification of a small part of the frame. So that the resulting pictures would make sense to you, I focused on the eye.

The results, which you can see in the accompanying photomicrographs, are, I think, conclusive. The granular distribution of standard Kodachrome is coarse and diffused compared with Kodachrome II and, since the magnifications here are identical, one would reasonably expect better resolution from the finer grain. The average overall thickness of Kodachrome II is slightly less than that of standard Kodachrome, despite the fact that Kodachrome II has an additional two

. . . and here's the proof—

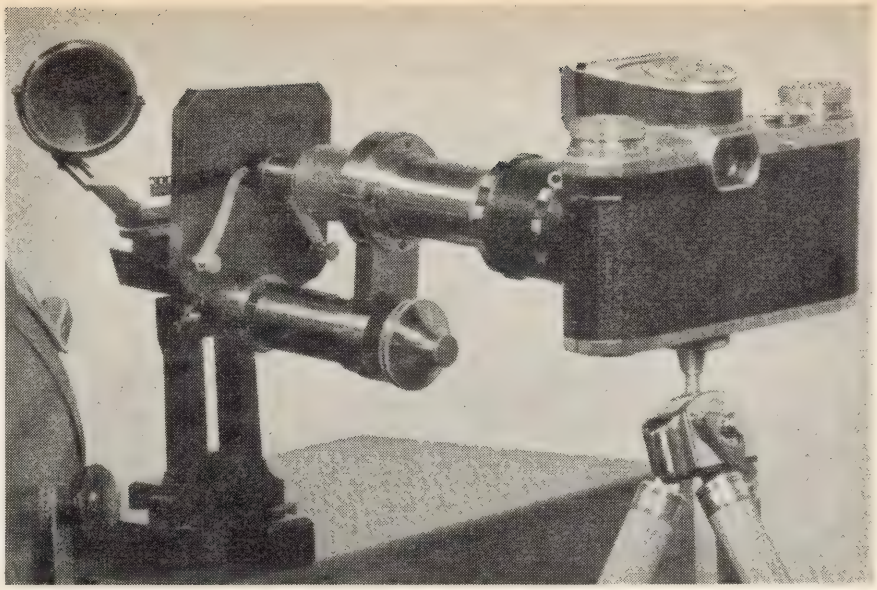


Standard Kodachrome. *X650 photomicrograph of a small portion of an 8mm. frame. The original picture was taken on standard Kodachrome. Note the coarse granular distribution — or so-called "grain".*



Kodachrome II. *This X650 photomicrograph of a similar portion of an 8mm. frame clearly shows why the definition of Kodachrome II is better. The "grain" is much finer.*

HOW IT WAS DONE—



35mm. reflex camera is fitted to powerful Zeiss microscope, and strip of 8mm. film is inserted in carrier.

interlayers. Obviously, the emulsion layers are thinner. Combined with the use of improved dyes, the result is as one would anticipate — a noticeable step forward in definition and the ability to record fine detail sharply.

It goes without saying that the 8mm. man with ambitious eyes on a big public presentation will derive the most benefit from Kodachrome II. But 16mm. people who (like their bootlace brethren) may have pined for a bigger gauge, will be delighted to know that, with this new film-stock, they can achieve a theatre-size presentation with little or nothing to fear from a comparison with the professional 35mm. gauge.

The Chinon zoom lens

SOME WEEKS AGO, I wrote in this column about the Japanese Chinon D-mount Zoom Reflex lens, which sells at the remarkable price of £29 19s., complete with leather case and instruction book. Since then, I have had many requests for more information. Several readers have written to me asking, somewhat incredulously, whether the definition is "any good" . . . can you focus with it through the reflex finder? . . . is the finder accurate in relation to the field covered by the lens? etc.

I have since been able to test another model and the answers to these questions are the same: the definition at all focal lengths is acceptable to very good, you *can* focus through the reflex finder if you first set the lens to the 30mm. focal length (but I do not advise this kind of focusing for *any* lens except for ultra close-ups), and on the two models I have tested the reflex viewfinder appeared to be completely accurate in relation to the field covered by the lens.

The Chinon Zoom lens has a maximum aperture of f/1·8 and zooms from 10 to 30mm. Focusing is from 5ft. to infinity. It has a pre-set iris diaphragm, stopping down to f/22. Twelve elements and three prisms are used and there is a locking-ring for dioptric adjustment to individual eyesight. The viewfinder picture remains bright, irrespective of the aperture used. It appears to be nicely engineered and the finish is excellent.

I am not sure about the supply position but, as it is an imported Japanese lens, it may not be available everywhere. I have seen the Chinon in several London shops. The instruction book, by the way, gives several pages of depth-of-field tables.

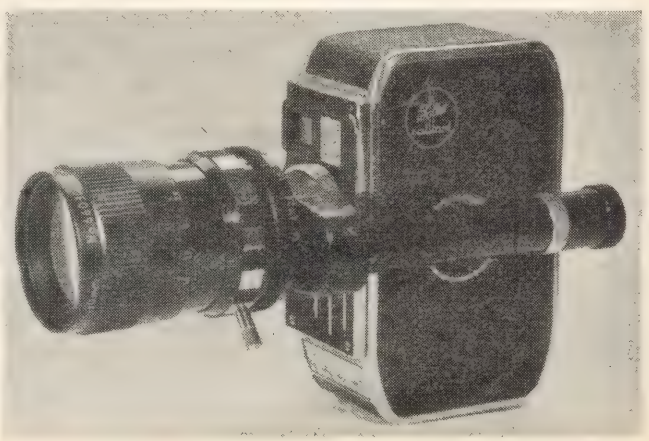
Brickbat for . . .?

. . . one of the well-known film manufacturers. (I am not going to mention their name because I have always had excellent service from them in the past).

I received a 25ft. reel from the processing station this morning. On the back of the carton, someone had scribbled: *"Torn perfs. spliced. Completely fogged from end to end"*. And yes, almost every other sprocket-hole *is* torn. There are five or six crude splices . . . and not one picture on the entire length of the film!

The film in question (if it *is* my film, which I strongly doubt) went through an expensive and virtually new camera with no trouble at all. It didn't jam, hesitate or otherwise suggest that anything was wrong and, as far as I know, nothing is or was wrong. Certainly *I* made no splices before I sent the film for processing.

How can I prove what I suspect — that this blank, tattered film isn't my film at all? What sort of public relations job do they think they are doing when they are too tired or too busy to send me a brief letter of explanation? All I have is a cryptic note — goodness knows what it means — scribbled in a girlish handwriting on the carton. Needless to say, they *will* receive a letter from me.



Chinon Reflex Zoom Lens fitted to Bolex C8.

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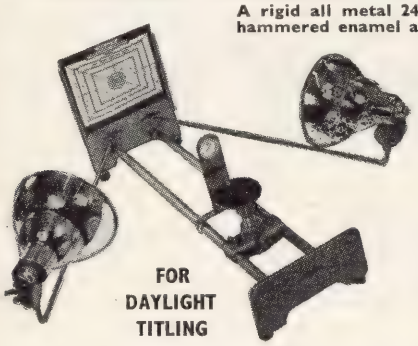

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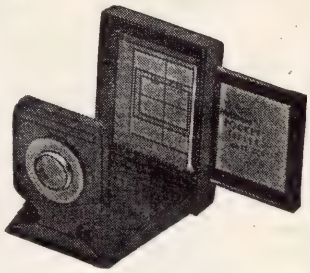

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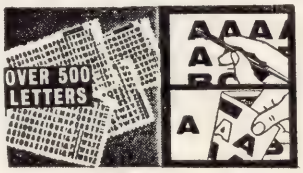

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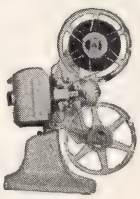

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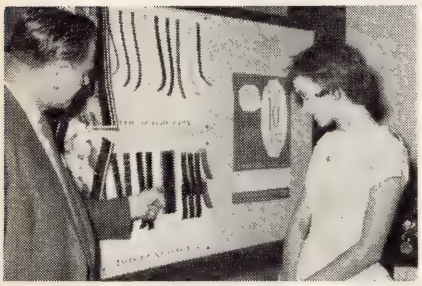
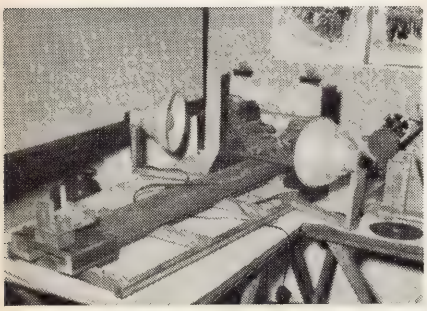
On a complete set built in the exhibition hall, members reconstruct the filming of a current Club production Death Foretold. *Cameraman Ted Parker's Bolex H.16 is on a Mole-Richardson TV type rolling stand. The Director is Roddy Gillanders, while George Phillpott provides general lighting. The gypsy's crystal is an inverted laboratory flask with flashing red and white bulbs swirling in cigarette smoke. One lady actually asked, "how long do you have to rub the glass to create smoke?" Actually a reluctant non-smoker was puffing hard into a rubber tube leading to the crystal.*

CINE WEEK AT ORPINGTON



George Phillpott shows a visitor a piece of 70mm. film with magnetic sound tracks along each edge. Poster announces the ACW *Ten Best show at the Civic Hall on Tuesday, November 28*



Simply constructed titler has a wide bed for rigidity, camera platform tailored to locate a Bolex B8 in the same position every time, adjustable camera-to-title distance, and provision for titles up to 12 x 10 in.

Society Chairman. C. J. Cole shows G. G. Romain, J.P. Chairman of Orpington Council, one of the exhibits: a Movilux 8B projector and a Walter tape recorder, coupled by a home-built loop-synchroniser.

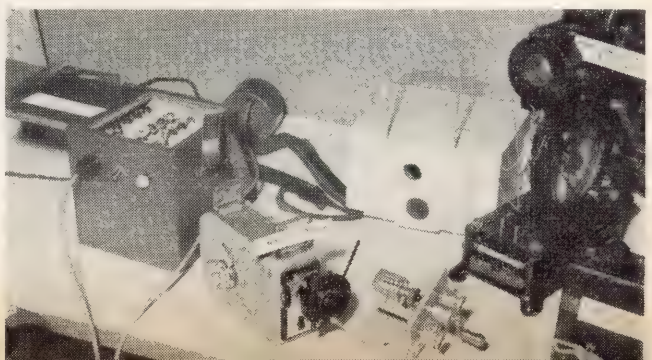
Called upon to justify their presence—every other Tuesday evening—in the local Council's magnificent and recently restored 13th century Priory buildings, the Orpington (Kent) Cine Society recently staged a week-long public exhibition.

Open every evening, as well as all day on Saturday, it included a continuous display of filming on a specially built set, demonstrations of make-up for the players, an array of equipment both bought and home-made, as well as many carefully prepared panels illustrating movie techniques. One room was set apart for projection of films made by the Society and its individual members.

The exhibition was opened by Orpington's Chairman of the Council, G. G. Romain, J.P., in the lofty entrance hall of the Priory, which dates back to Saxon times. Showing that they practice what they preach, members of the Society filmed the opening ceremony and other exhibition features, to add to their record of local activities.

The exhibition attracted about 800 visitors and brought the Society a number of new members.

Whether precision engineered or just "built on the kitchen table", the equipment on show had one thing in common—it all worked. The fade-out device for a Brownie 8 camera consists of a lens iris unit from an old still camera, fitted by a plastic ring to the front of the lens. An arm gives easy control of the iris. Commercially made equipment, old and new, was also on show, including the "very early model" 9·5mm. projector (Home Movie) and camera (Coronet) seen on the extreme right of the picture.



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Zeiss Movinette '8' f/2·8 Triotar, as new	£15 0 0
Paillard Bolex D8L, f/1·8 focusing Yvar, variable shutter, case	£65 0 0
Bauer 88B, f/1·9 Xenoplan lens, exposure meter, 4 speeds, case, as new	£35 0 0
Eumig C3 (Black) f/2·5 Kinoplan, variable speeds, exposure meter, and case	£19 10 0
Cine Kodak 8/55, f/2·7 lens, (good condition)	£10 0 0
G.B. Autoset Turret, f/1·9 lens, wide angle and tele attachments, in turret, exposure meter, case (as new) including titler	£49 10 0
G.B. Tri-Lens Sportster 605C, f/2·5 Trital, critical focuser, case, as new	£30 10 0
G.B. 624B, f/1·9 lens, E.R.C. and titler	£15 10 0
Paillard Bolex B8L, f/1·9 focusing Yvar, variable shutter, exposure meter, case (excellent condition)	£55 10 0

16mm. CAMERAS

Paillard Bolex H.16, 25mm. f/1·5 Xenon, rear focuser, case excellent (condition)	£115 0 0
Paillard Bolex H.16 R/X, f/1·4 Switar, pistol grip, case (excellent condition)	£170 0 0
Eumig C16R, f1/·9 Eumigar, tele and wide angle attachments, exposure meter, leather case, as new	£97 10 0
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5·5cm. f/1·9 Pizar wide angle 'D' mount	£22 10 0
6·5cm. f/1·75 T.T.H. Pelotal wide angle 'D' mount (as new)	£18 0 0
38mm. Rodenstock telephoto 'D' mount (excellent condition)	£10 0 0
Tele attachment for G.B. '624B'	£7 5 0
Wide angle attachment for 624B, case	£7 10 0
38mm. f/2·8 Kodak Ektanon 'D' mount	£7 10 0

8mm. PROJECTORS

Paillard Bolex 18·5, 20mm. Hi-Fi lens, as new	£52 10 0
Eumig P8 Imperial, 20mm. lens, good condition	£26 10 0

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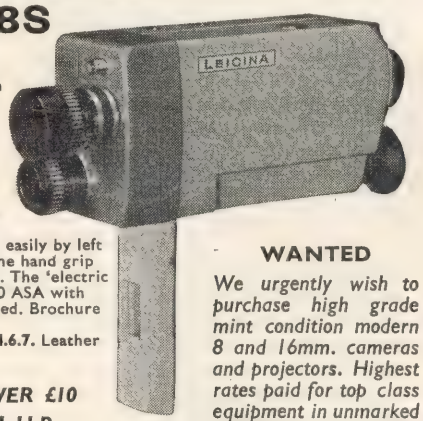
Weston Master III with case (excellent condition)	£6 10 0

LEICINA 8S



It is by Leitz of course, so it stands apart on precision and quality. The Leicina is completely automatic with electric drive. The 9mm. 4 element f/2 Dygon lens is interchangeable with a 15mm. 6 element f/2 Dygon. The camera is a reflex and it has been so designed that it can be used equally easily by left or right handed people. The hand grip folds underneath the body. The 'electric eye' range is from 6 to 400 ASA with manual operation if required. Brochure available on request.
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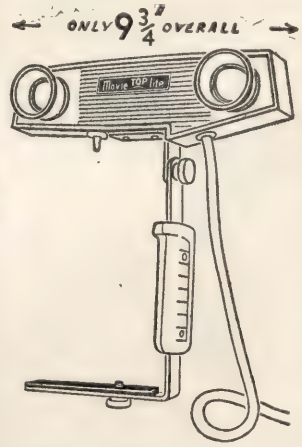

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A Movie Maker at the Cinema by ALEC GITTINGS

A Dance Film With a Limp

Timid direction and some surprising technical bloomers made *Black Tights* a disappointing film version of an exciting theatrical experience.

Black Tights has just about the worst opening of any would-be prestige production that I can remember. Maurice Chevalier, oozing professional Frenchness, introduces the first of the four Roland Petit ballets which make up this two-hour-and-a-bit film. He stands in front of a cafe, which later turns out to be the setting for the ballet, wheezing gaily on about "ze market which zey call Les Halles", and occasionally gesturing back towards the cafe. But while he is nattering away, he and the various foreground bric-a-brac around the edges of the screen are jiggling wildly up and down against the grainy, blurred background.

The production has been put in the improbable hands of director Terence Young. Considering that his last film before this was the strip club melodrama *Too Hot To Handle*, it's difficult to think of a more inappropriate choice to tackle the work of Petit, one of the world's most original choreographers and dancers. Young's direction suggests he's aware of this incongruity. Most of the time he's content with a timid, straightforward set-up, trying to keep the camera far enough back to contain the dancers. Even here, though, it's remarkable how often the distance and angle are ill-judged. Heads are close-cropped by the top of the screen, and the sides as often as not feature half a body.

When the angle changes the next shot is frequently taken from only a few degrees variance from the first, so that every lapse in action is startlingly apparent. The blame may be partly the editor's; but the results indicate that there was generally precious little choice. The technical inadequacy of *Black Tights* is astonishing for a film that has been conceived in pretty lavish terms. Why, after all, use Super Technirama 70 and Technicolor if you're not prepared to do justice to the decor and costumes of some of the finest designers in France?

The opening of the Carmen ballet—one of the few scenes in which the camera makes real use of the supporting dancers.

Indeed, the most infuriating aspect of *Black Tights* is that it reduces the impact of the best theatrical moments and never substitutes any cinematic merits of its own. For the greater part of *The Diamond Cruncher*, the first ballet, Young keeps an apprehensive distance. His idea of a filmic moment becomes apparent when the members of the gang of thieves grab an electric light bulb to peer down the throat of their girl leader, whose habit of eating diamonds threatens to ruin them. The bulb swings away. The camera follows it, leaving the dancers beyond the edge of the frame as the bulb reaches the highest point of its swing, and then comes back with it to the waiting dancers. So what?

The second ballet, *Cyrano de Bergerac*, features a warlike dance by the cavaliers and a battle scene, both of which worked splendidly in the theatre. Here the first is spoilt by slipshod framing, and the second totally ruined by Young's nervous attempt at making the sequence more filmic by using inter-cut close-ups and a faster cutting tempo. The whole point of this scene in the theatre was the ingenuity with which the confusion and slaughter of battle were suggested by the acrobatic feats of a few dancers within a limited space. For the screen such a scene had to be covered in a single, static long shot or else the ballet itself had to be rewritten for the cinema. In this form it looks a slightly ludicrous mess.

The *Cyrano* ballet also suffers an overdose of running commentary from Chevalier. Its original weakness was a reliance on a plot that had to be covered in lengthy programme notes, for Petit was obviously using the story as an excuse for a series of

individually marvellous dances. Here there has been no attempt at solving this beyond the lazyminded device of having Chevalier babbling his way through a synopsis. In *Carmen,* incidentally, his commentary bursts out at the key moment when Don Jose has committed a murder and kills the dramatic impact of the scene stone dead.

Fidgety Close-ups

For *A Merry Mourning* Young occasionally pops his camera between rows of dancers, hopeful that the whirl of movement will whip up visual gaiety. But his approach to this determinedly jolly romp is still dogged by a mundane eye which no amount of fidgety close-up work can overcome. *Carmen,* Petit's greatest ballet (which so dazzled me the first time I experienced it in the theatre that I saw it three times in two days), comes off best, largely because some of the finest dances involve only the two principals and virtually compel Young to use a simple set-up.

Indecision

The track has much the same indecision as the picture. Now and again we hear the dancers' feet, but generally the music is used so exclusively that each natural sound effect comes as a shock. A falling fan, for instance, has the unfortunate impact of a dropped tea-tray. The uncertainty spreads even to the use of fades or cuts between scenes. Each scene change covered by a curtain in the theatre seems mishandled in the film. Either a fade lasts so long that we seem to be sitting endlessly in darkness, or else a cut takes us so abruptly to the next scene that the effect of the last climax is lost. The only thing the director does seem sure about is the way to achieve a romantic mood. For virtually every love scene he relies on the same hackneyed misty diffusion for his close-ups and medium shots, then cuts back to normal ill-matching long shots to continue.

Somehow the gorgeous Zizi Jeanmaire, star of *The Diamond Cruncher* and *Carmen,* survives all this, something of Petit's nobility and wit still comes through. It may even be that if you come fresh to these ballets you'll be won by their humour and zest. But *Black Tights* remains a wretched production which never begins to do justice to the talents it is supposed to introduce to a wider audience.

ACW TEST REPORTS

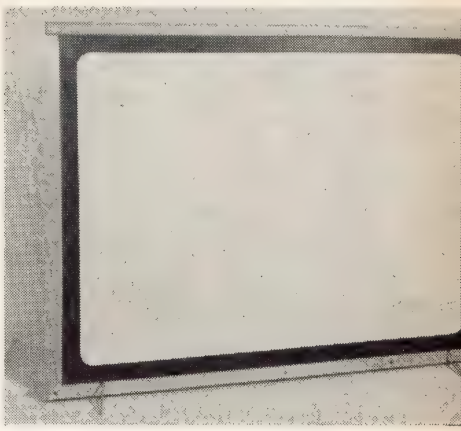
J. R. D. SCREENS

'SUSAN'

THIS INEXPENSIVE free-standing screen uses a stout cloth material with a white PVC plastic coated surface — carried between a wooden roller 1⅛in. dia., which supports the top of the screen, and 1⅛in. sq. wooden bar along the bottom. The bottom bar carries three very stout wire feet which neatly hinge in flat for storage; two of the feet open forwards and one backwards, providing firm support when stood on a flat surface.

The screen is held erected by a single wooden strut with plated spigots at each end; these spigots fit into holes in the top and bottom bars, and hold the material taut — simple but very effective.

The surface, finely embossed intense white matt, shows just a trace of specular reflection which assists screen brightness in a general forwards direction. On test it behaved as expected: substantially even reflectivity to all angles of view, with — if anything — slight favouring of the centre of the audience due to the trace of specular reflectivity.



The Susan is an inexpensive white plastic surfaced screen. Fold-in-feet allow it to be stood rigidly on a table.

The Lindy screen uses white surfaced material carried on a spring roller in a neat square case. This screen is intended for hanging.

The screen material was held perfectly taut, smooth, flat and free from wrinkles. The 30 × 40in. screen tested was made with material 40in. wide, with black borders approximately 1½in. wide all round (picture area 37 × 27¼in.) The screen collapses quite easily by taking out the back strut and rolling down the top roller carrying the material. The collapsed top roller lies across semi-circular recessed end-pieces on the bottom bar, and is retained — simply but effectively — by wide captive rubber bands. The back strut stores along the back of the bottom bar, again firmly held by captive rubber retaining bands.

The hardwood parts have a varnished natural finish — and this is an excellent example of a well made white screen in the lower price range. It stands up firm and straight on a table, sideboard, or a shelf at least 9in. wide. Though it is not really intended for hanging, we found that it could be hung perfectly well, by a cord looped round the back strut — provided one allows for the foot projecting 4in. to the rear. Hooks etc., should not be screwed into the top roller be-

Continued on page 728

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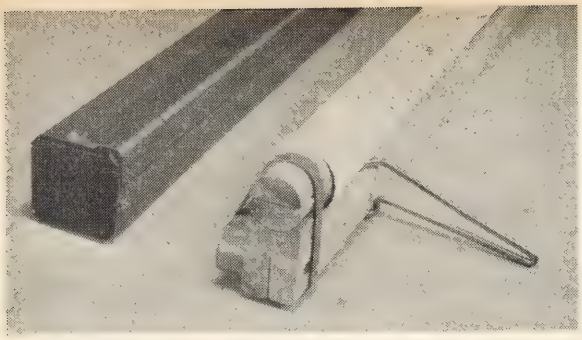

JRD screens, closed for carrying. Left: Lindy spring roller screen in its square metal case, finished hammertone blue. Right: Susan screen showing material wound down on top roller, resting across top of lower wooden bars. Note stout wire foot, which folds flat against the bottom bar.

J. R. D. Screens—*continued*

cause the material has to roll round it smoothly.

If the intensely white plastic surface gets soiled, it can safely be washed with a damp rag and soap or detergent. The "Susan" Screen is available in six sizes, four of which are square format, and naturally suitable for slide projection as well as cine. Each screen is packed in a dust-protecting polythene sleeve.

Prices: Cine format: 30×40in., £2 19s. 6d.; 40×48in., £3 19s. 6d. Square format: 24in. sq., £2 5s. 0d.; 30in. sq., £2 9s. 6d.; 40in. sq., £3 3s. 0d., 48in. sq., £4 4s. 0d.

"LINDY"

SUITABLE FOR CINE or still projection, and intended for hanging from a hook or on a stand, this spring roller screen is of admirably simple design: the screen material is wound on the spring roller, and carried in a square metal case with radiused corners and black wooden end-pieces.

Closed, the corner slot in the square case is sealed by the right-angle metal piece running along the top edge of the screen. To open the screen, one simply pulls it out, holding by the neat blue cord used for hanging. The screen material has a very white PVC matt surface with fine embossing to prevent uneven sheen, and is on a stout cloth backing. The screen is effectively held taut by the weight of the case and spring roller along its bottom edge.

The 40×40in. model tested had a flawless intense white surface, the elasticity of the PVC finish allowing any slight marks from rolling to "hang" out in a few minutes. Matt black 1½in. borders were provided (slightly more top and bottom) so the picture size was 37in. square. The screen can be only partly pulled out to provide cine format if desired.

Erection and closure, with the spring-roller-blind action, was a matter of seconds — a simple yet very effective design. The metalwork is finished in deep blue hammertone enamel, relatively resistant to damage, and of course the material is completely protected when the screen is closed. Altogether we found this an admirable hanging type white surfaced spring roller screen.

Prices: 30in. sq., £2 19s. 6d.; 40in. sq., £3 19s. 6d.

(*"Susan" and "Lindy" screens submitted by J. R. Distributing Co. Ltd.*)

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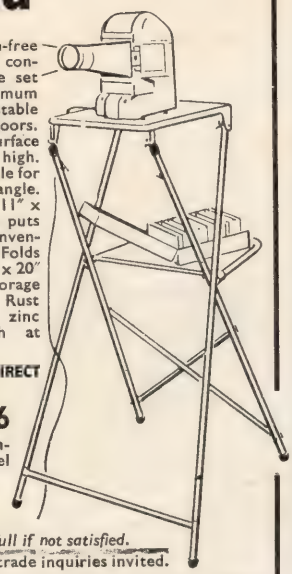

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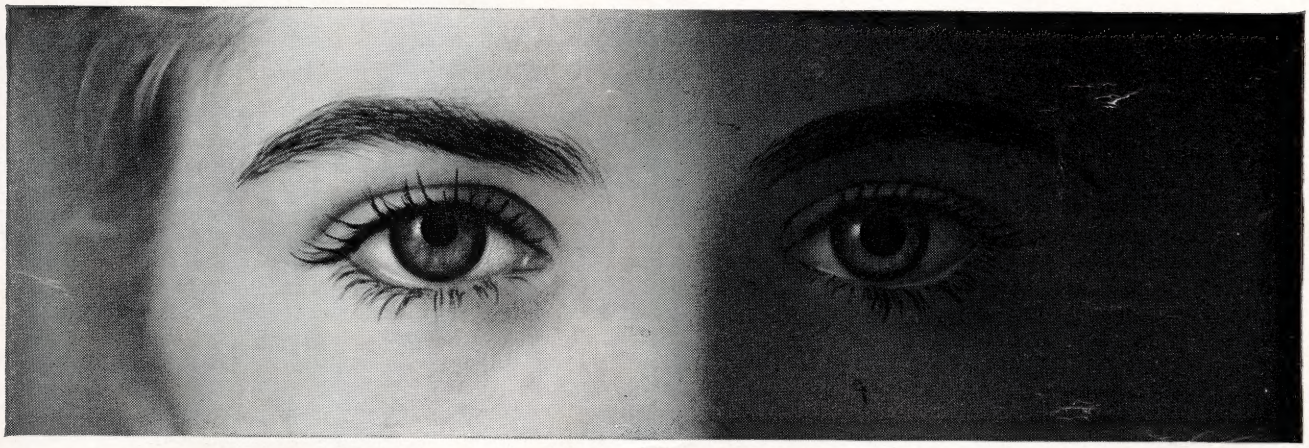

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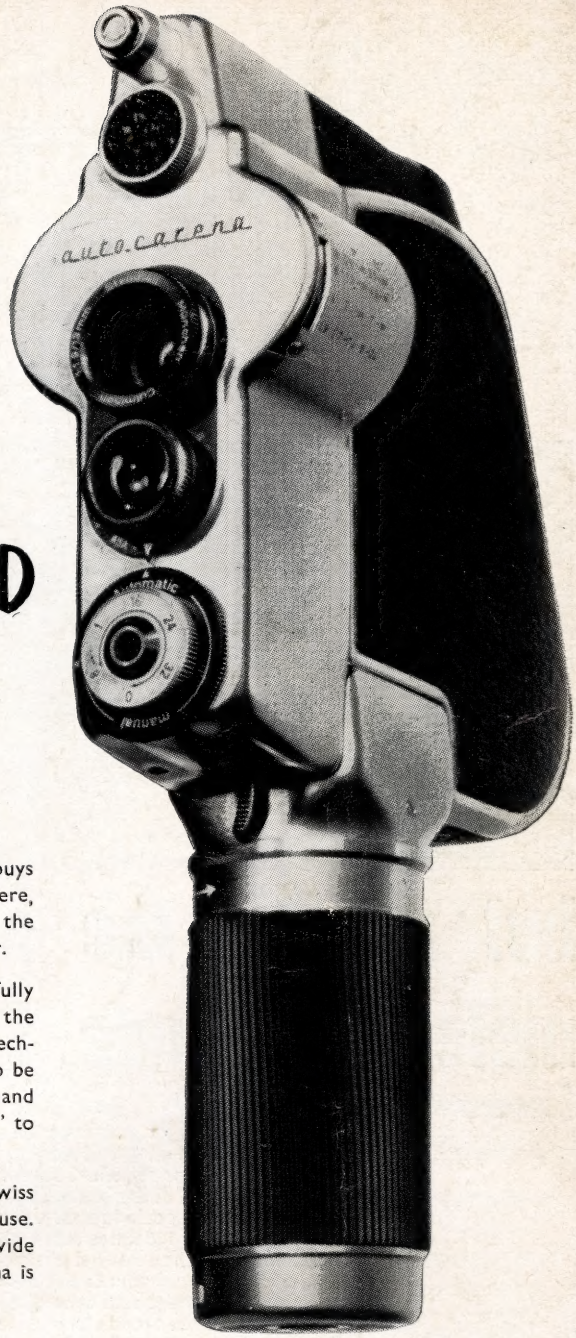

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